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VOLUME III

The Georgian Period

[PARTS IX-XII]

The Georgian Period

A Collection of Papers Dealing with
“Colonial” or XVIII-Century Architecture
In the United States

Together with References to Earlier Provincial and True Colonial Work



Illustrated with 78 Full-Page Line and Measured Drawings, and 76 Full-Page
Photographic Views, together with 216 Miscellaneous
Illustrations in the Text

EDITED BY
WILLIAM ROTCH WARE
Fellow of the Boston Society of Architects

BOSTON
AMERICAN ARCHITECT AND BUILDING NEWS COMPANY
1902

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"The Georgian Period"

being

Measured Drawings

of



ILLUSTRATIONS

BY

E. ELDON DEANE

E. P. MORRILL

C. M. BILL



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THE HOUSE OF EDWARD JENKINS, ESQ., EDISTO ISLAND, S. C.
[1683].

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THE REAR.



HOUSE OF EDWARD JENKINS ESQ., EDISTO ISLAND, S. C.
[DATE, 1683.]

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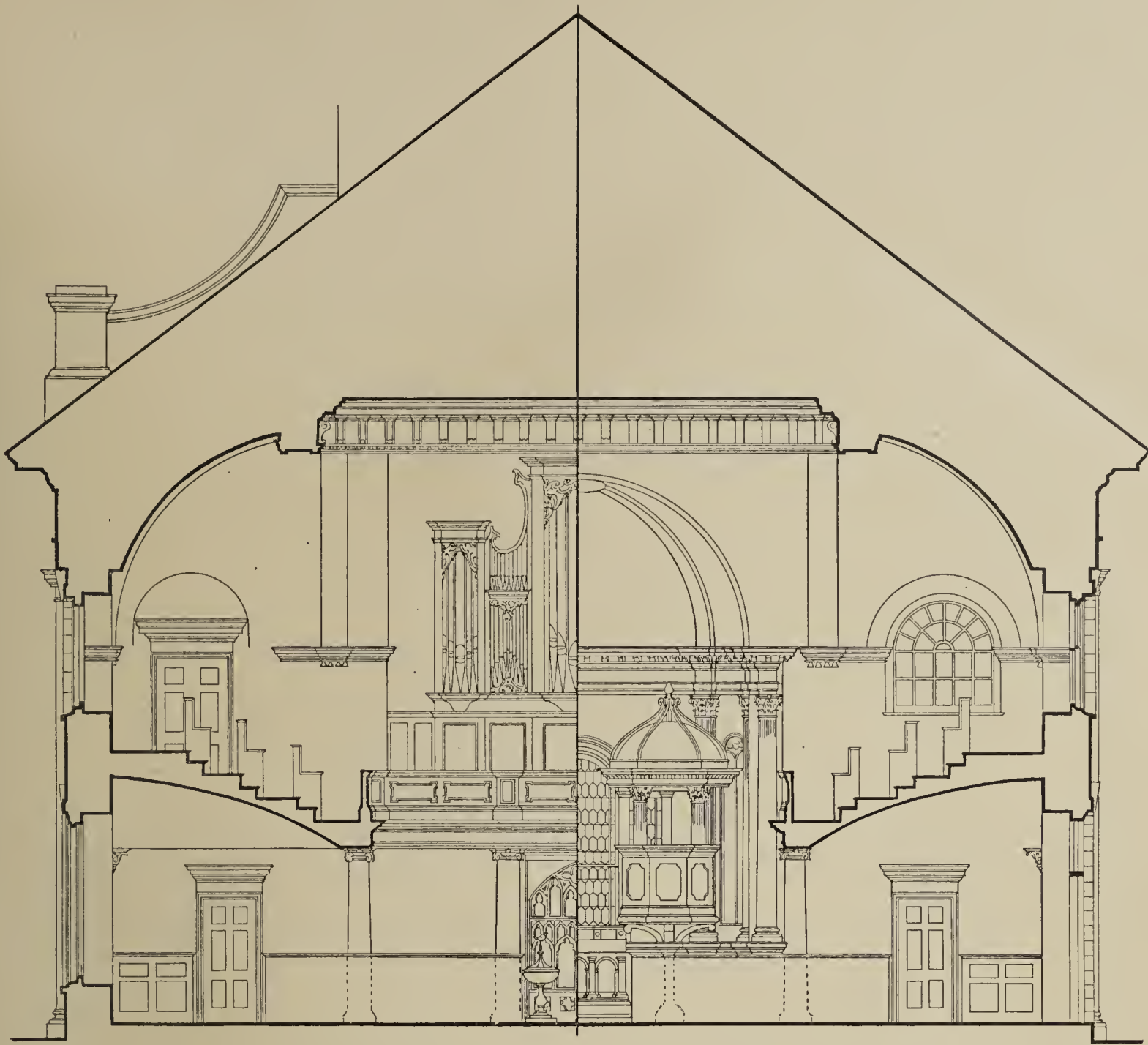
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ST. MICHAEL'S CHURCH, CHARLESTON, S. C.
[1752-61.]

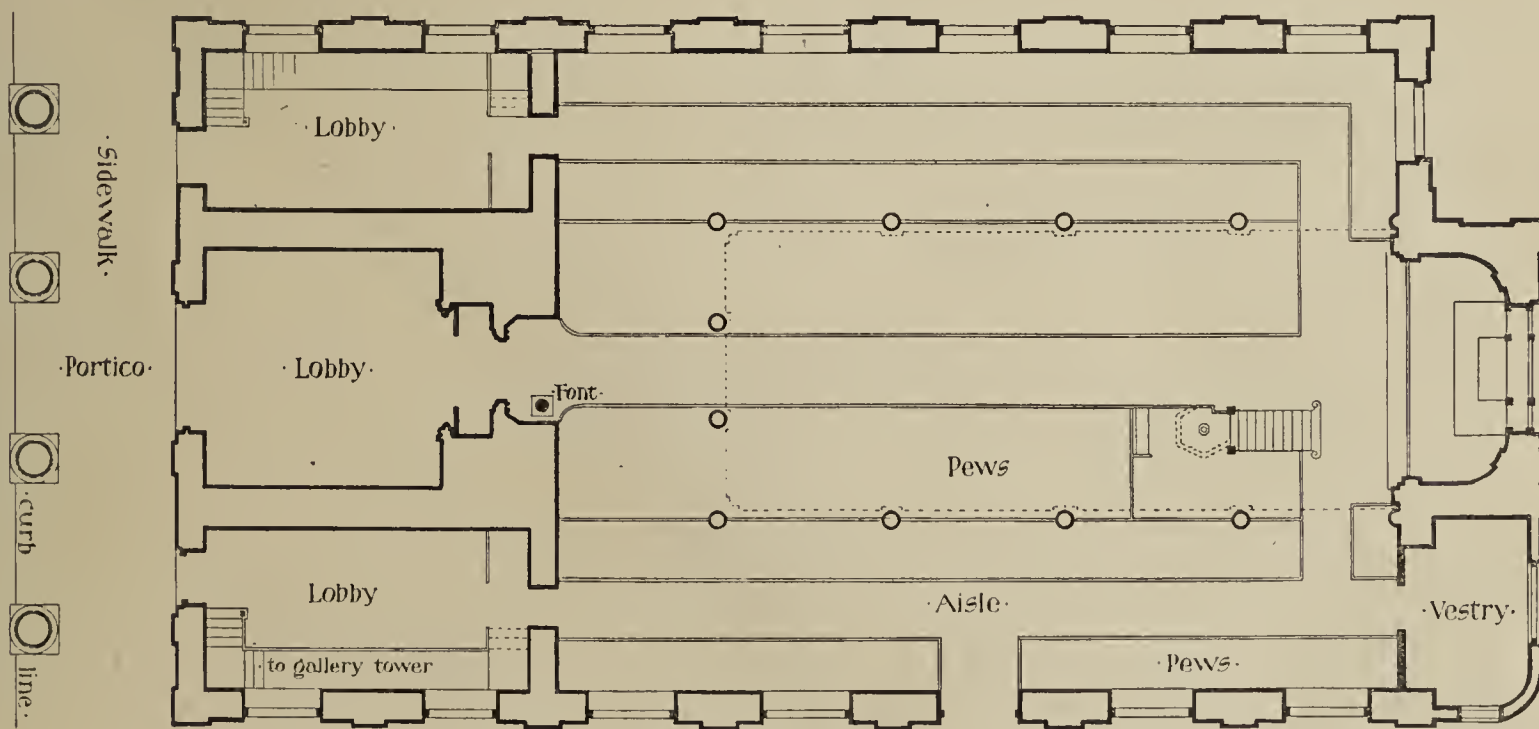
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Section looking West

Section looking East



St. Michael's Church

Charleston S. C.
[1752 - 61.]

Scale of Sections
5 10 15 20 ft.
10 20 30 40 ft.
Scale of Plan

E. P. M. after measured drawings by E. E. Deane.

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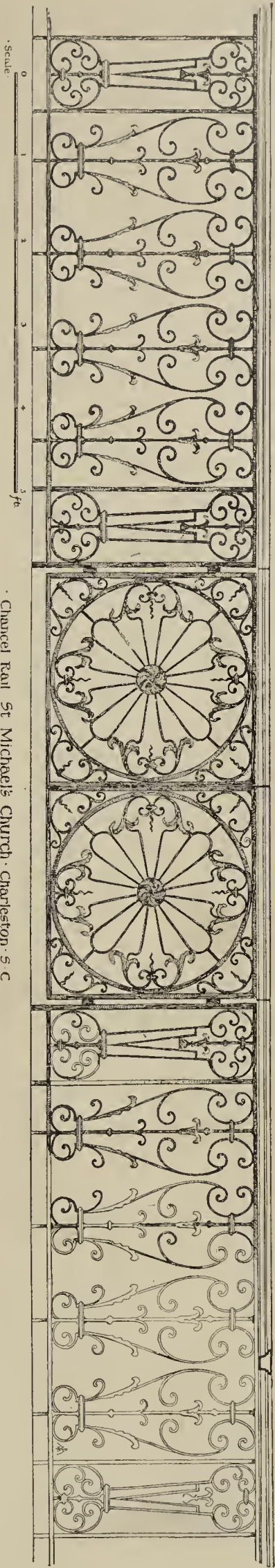
The Georgian [Colonial] Period



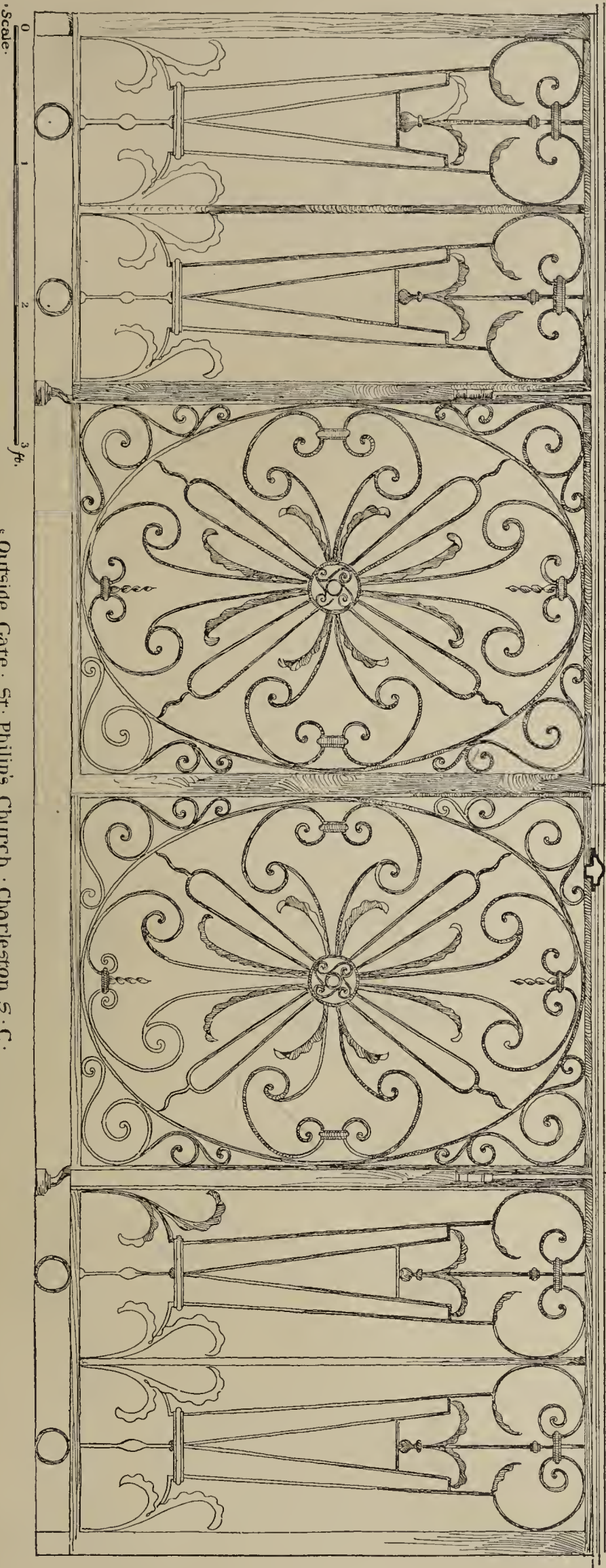
INTERIOR OF ST. MICHAEL'S CHURCH, CHARLESTON, S. C.

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The Georgian [Colonial] Period



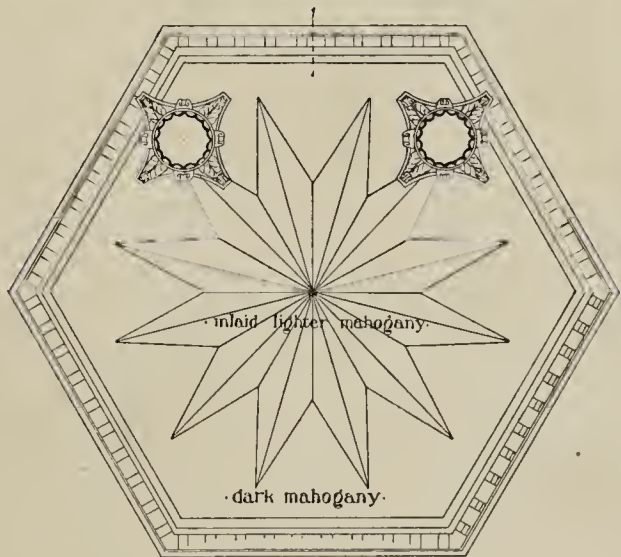
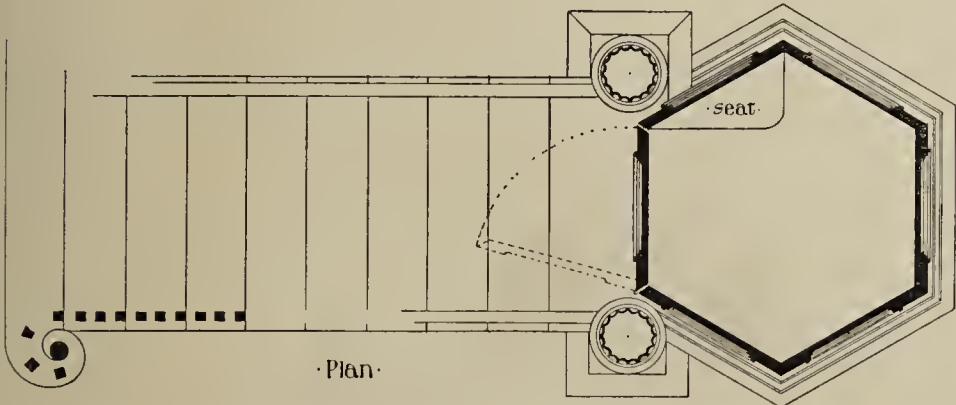
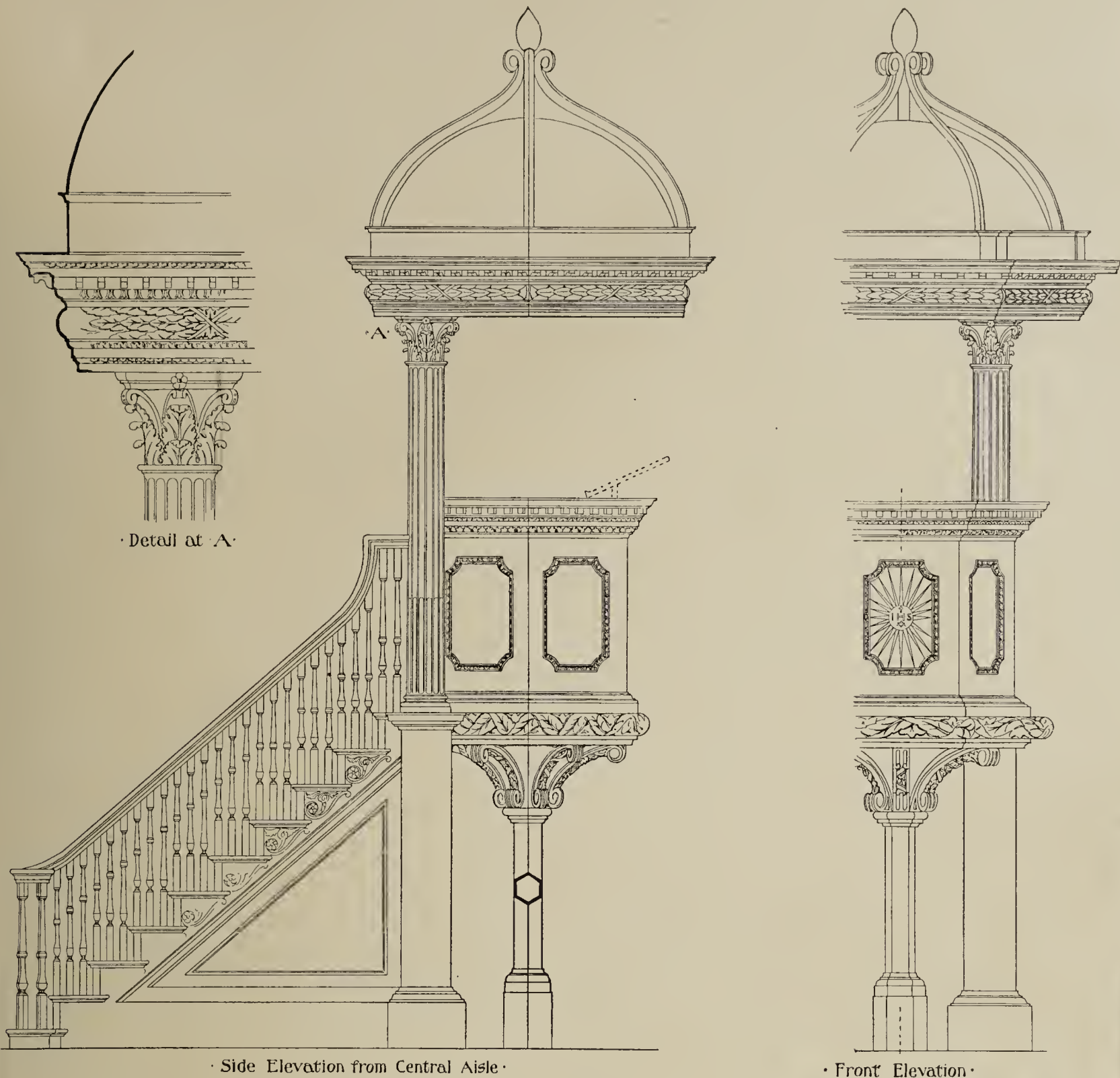
Church Rail St Michael's Church · Charleston · S · C



Outside Gate · St · Philip's Church · Charleston S · C ·
[· Possibly the Communion Rail in the former St · Philip's Church ·]

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The Georgian [Colonial] Period



Pulpit · St Michael's Church ·
Charleston · S · C ·

· E · P · M · after measured drawings by E · E · Deane ·

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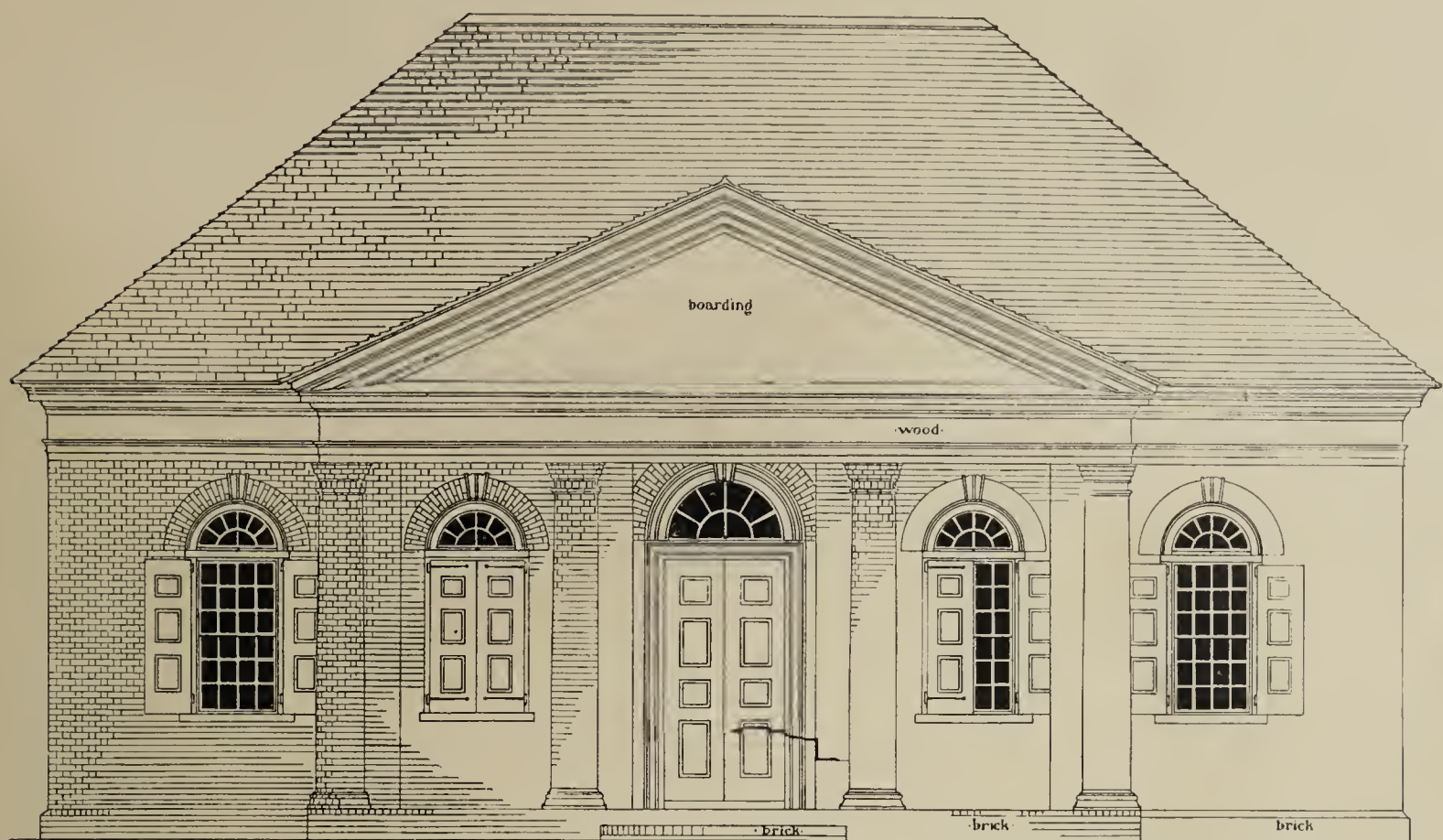
The Georgian [Colonial] Period



INTERIOR OF ST. PHILIP'S CHURCH, CHARLESTON, S. C.
[1836-9.]

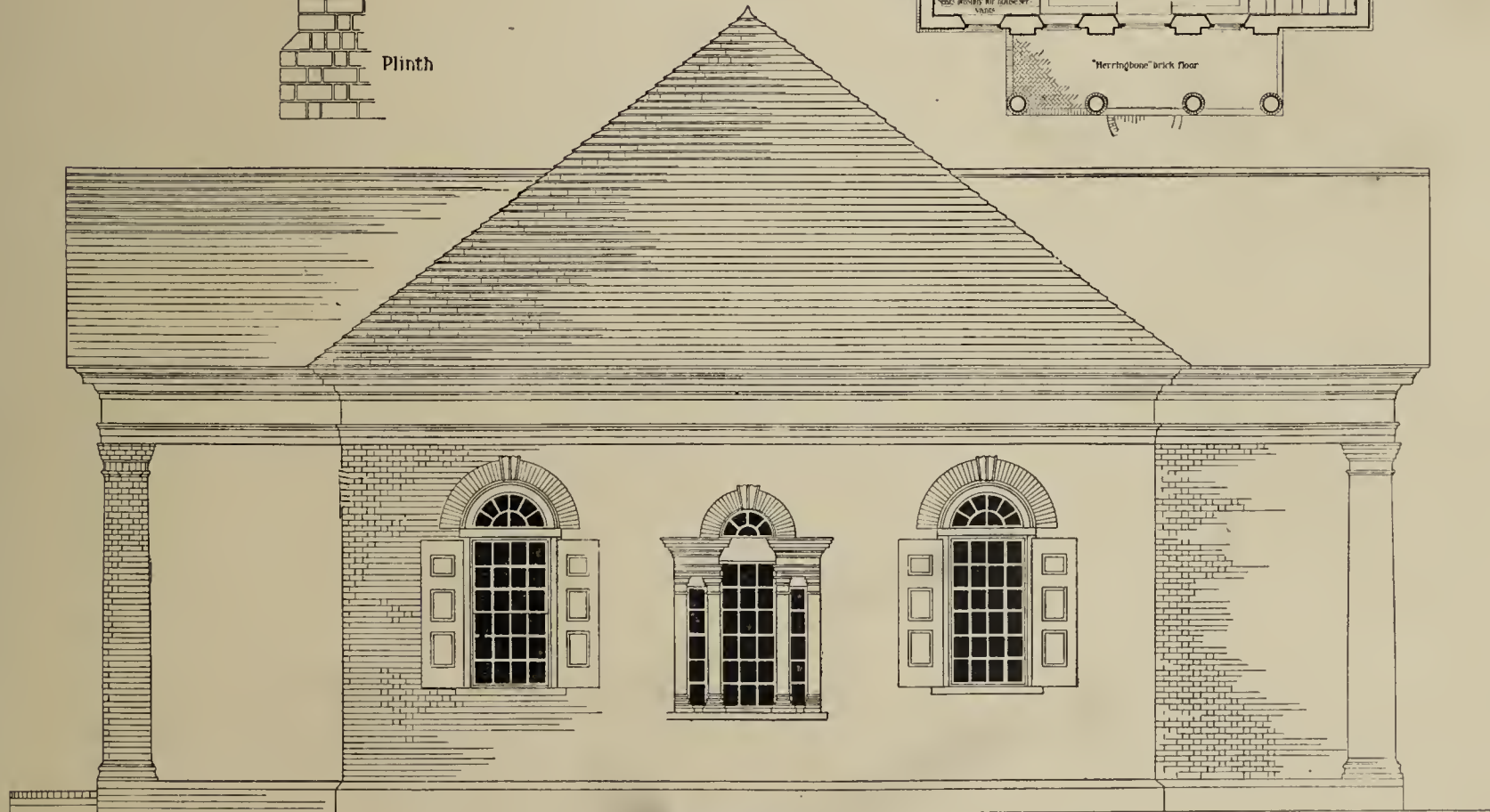
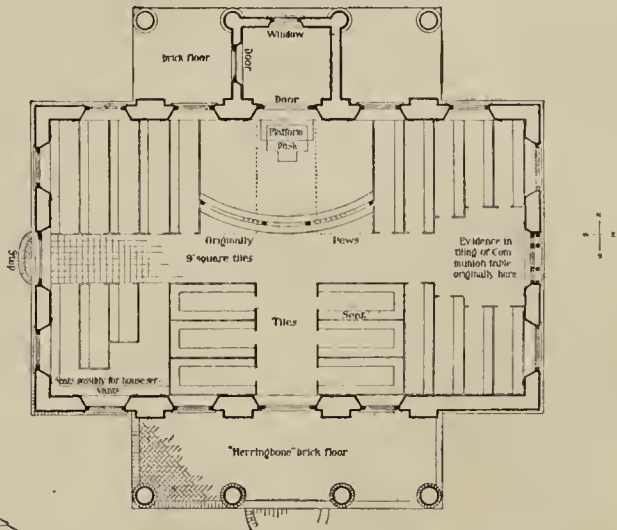
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The Georgian [Colonial] Period



Front Elevation

“Old Wamboro” [St James’s] Church
Santee, S.C.
[1768]



East Elevation

0 1 2 3 4 5 10 15 ft.

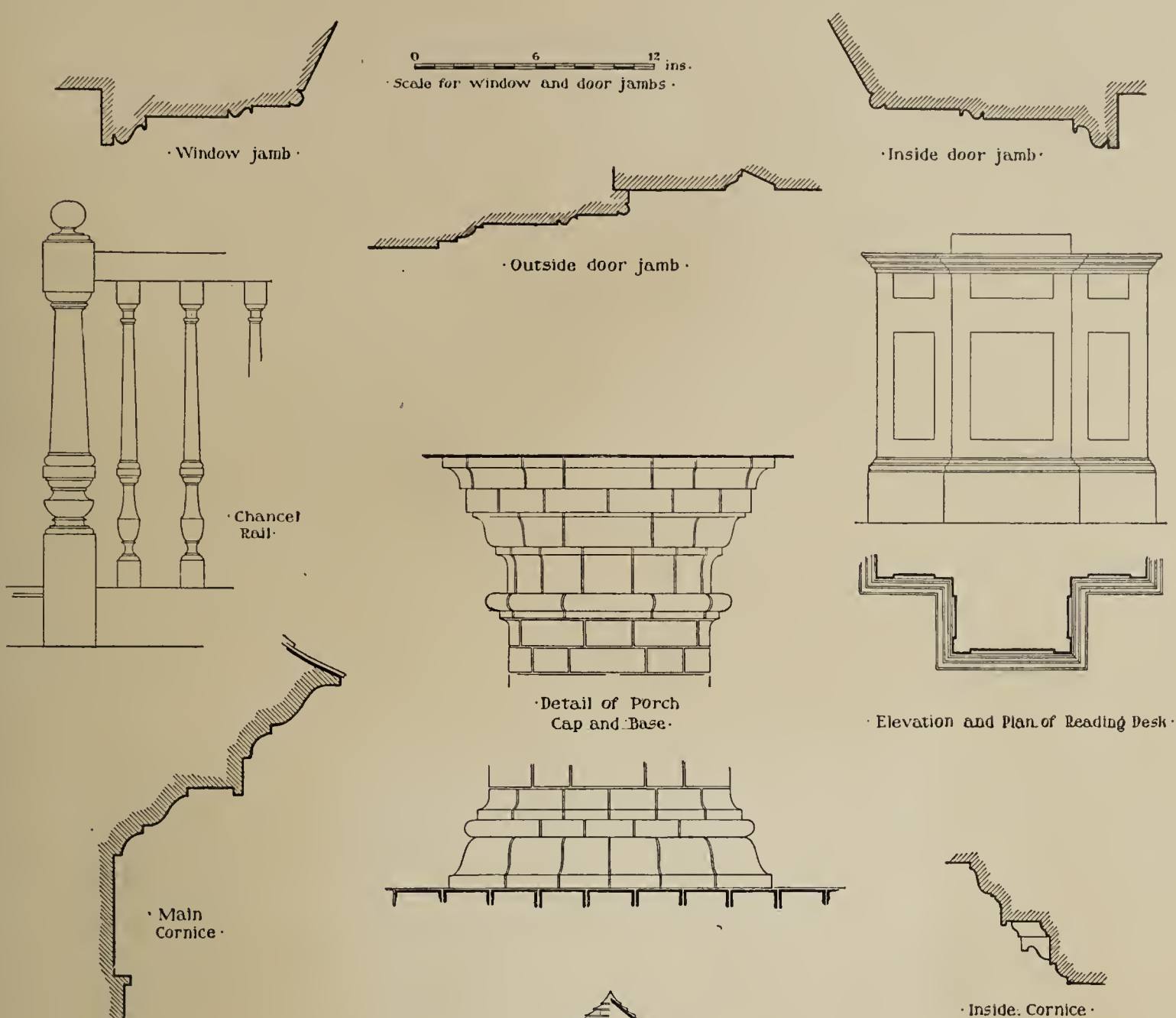
Scale of Elevations



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The Georgian [Colonial] Period



"Old Wamboro" [St James's] Church.
Santee. S. C.
[1768.]

Scale for Details
Scale for Elevation

E. P. Morrill after measured sketches by E. E. Deane
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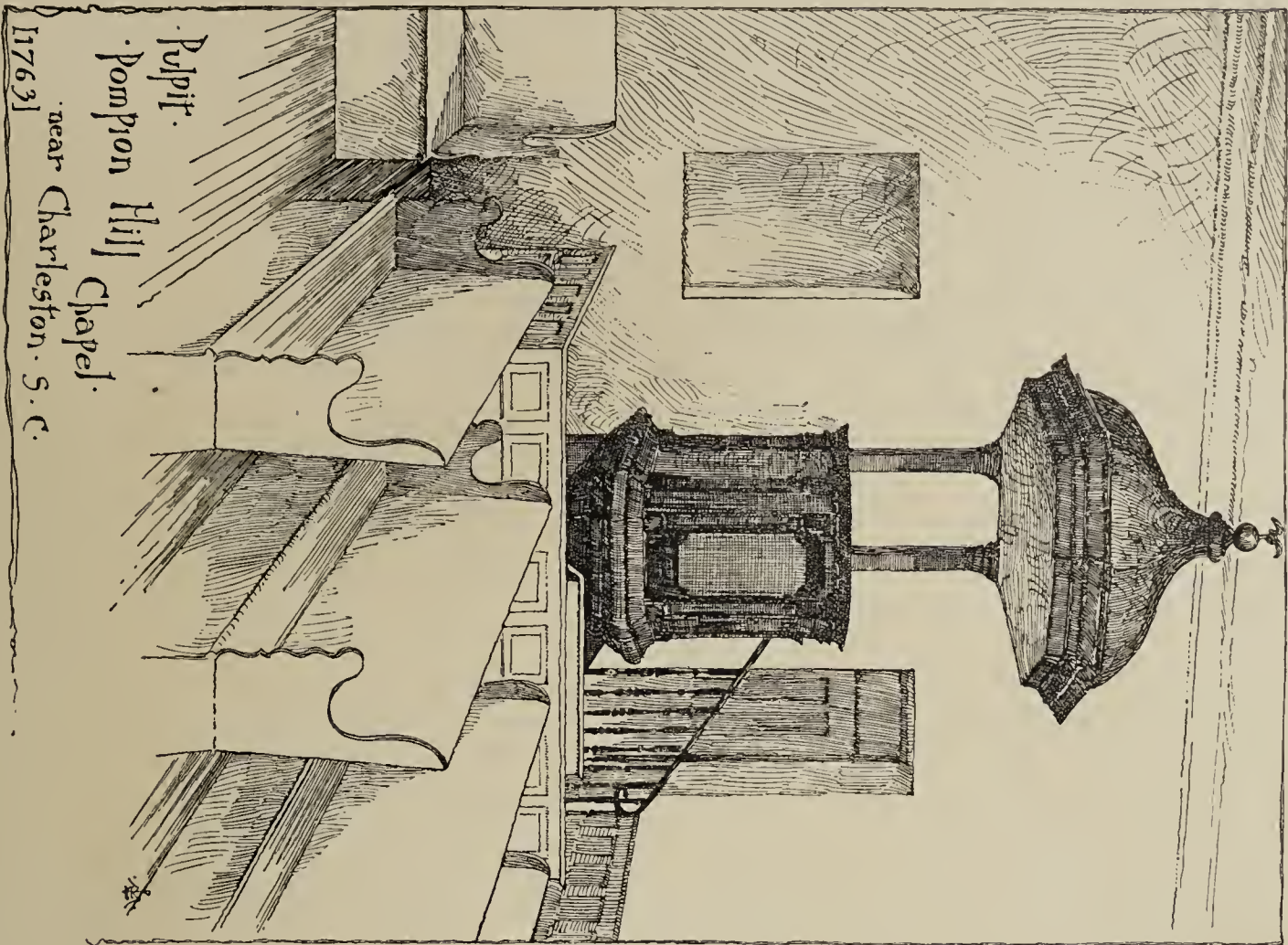
The Georgian [Colonial] Period



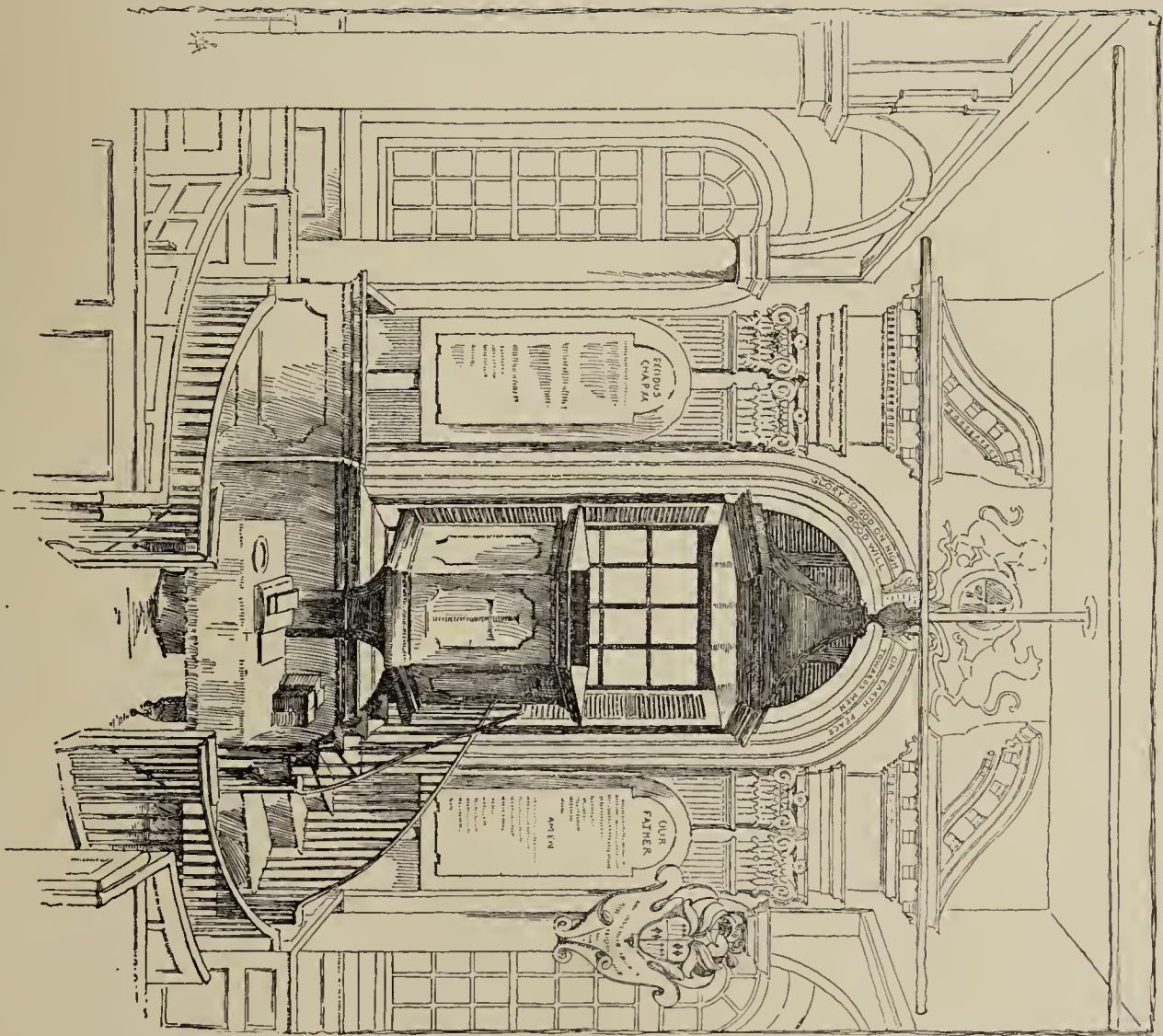
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[DATE, 1767.]

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The Georgian [Colonial] Period



Pulpit.
Pompton Hill
Chapel.
near Charleston. S. C.
1763]



Goose Creek Church. Showing English and Gibbs Arms.

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The Georgian [Colonial] Period



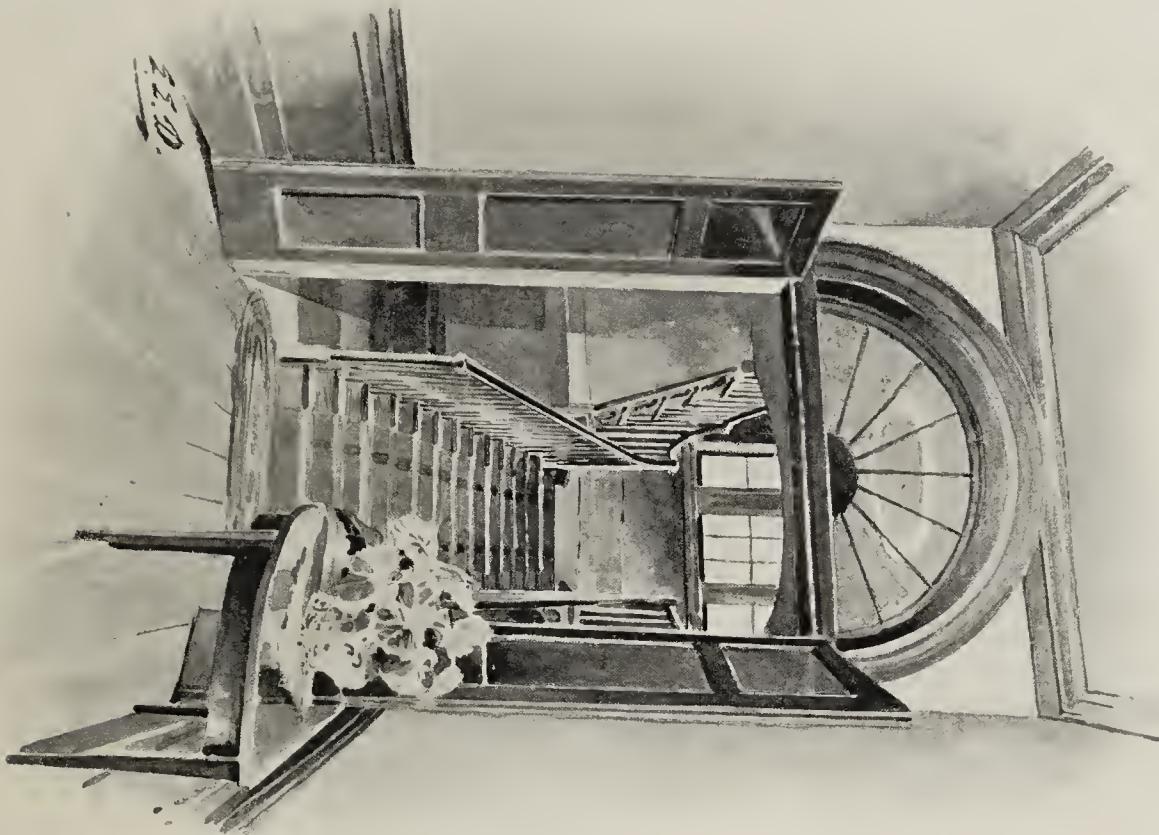
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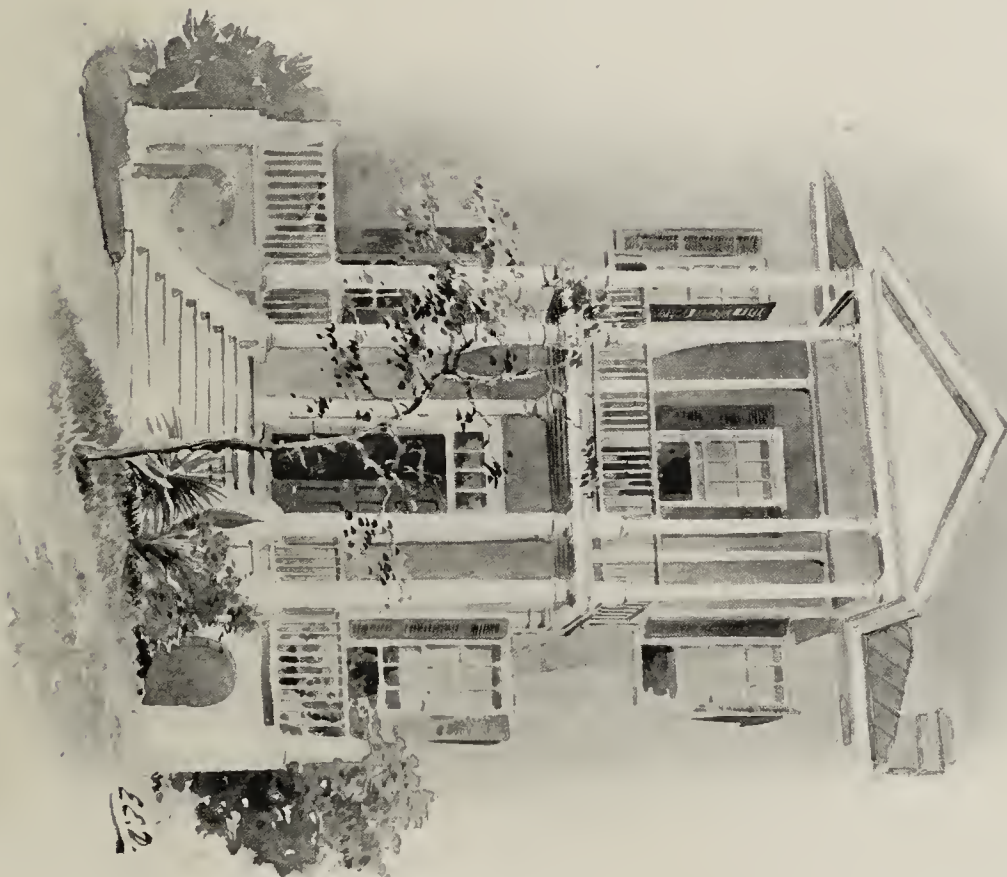
THE DRAYTON TOMB, "MAGNOLIA ON THE ASHLEY," S. C.
[1671]

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The Georgian [Colonial] Period

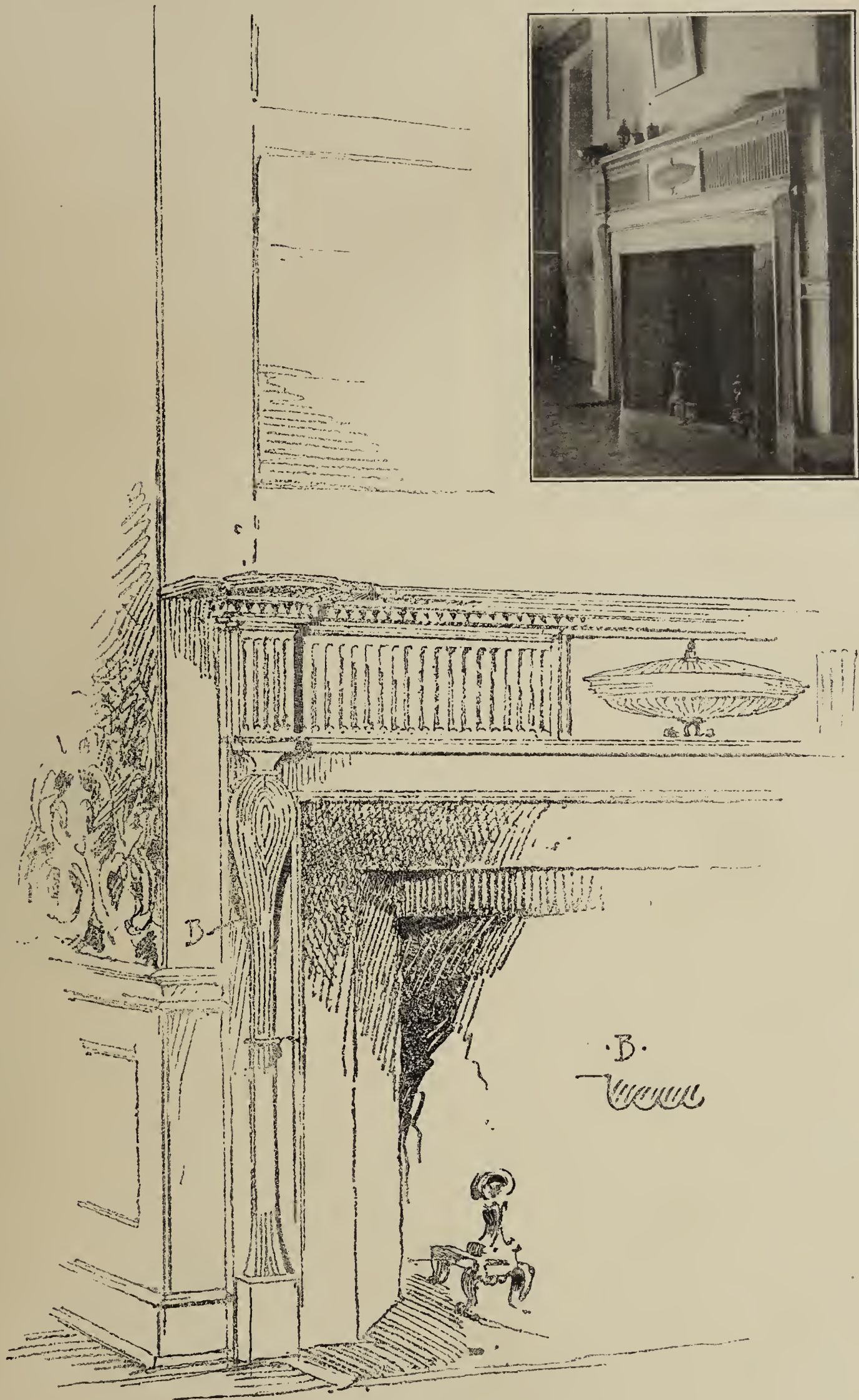


STAIRCASE AND PORCH OF THE FULLER HOUSE, BEAUFORT, S. C.



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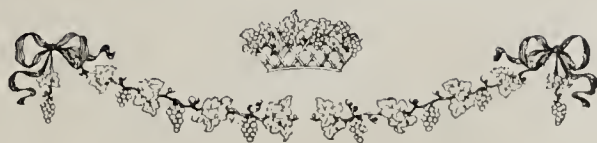
The Georgian [Colonial] Period



DINING-ROOM MANTELPIECE IN THE FULLER HOUSE, BEAUFORT, S. C.

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French Santee, South Carolina.



ABOUT forty miles north of Charleston, and some fifteen miles south of the quaint old city of Georgetown lies the "Santee River region," one of the earliest-settled portions of South Carolina. Much of the architecture there is old and interesting, and some of it is quite unique.¹

This section of the State is but little known to the public, but maintains a quaint Old-World existence of its own; yet prior to the Revolution it was second to no other part of South Carolina in social importance, for the tax-returns of that period show that over five thousand negro slaves were kept busy in the Santee swamps, and that the planters of that region had by that time acquired affluence, and in many instances great wealth. The old houses of this locality are seldom simple in design, as the agricultural pursuits of their builders, and their present remoteness from modern progress, would lead one to expect them to be, but are planned more or less after the ideals of the French and English aristocracy, with great guest-chambers, spacious dining-rooms and, not infrequently, a ball-room; for two things governed their erection — the desired comfort of their occupants and the wish to meet the demands of social life as it existed among the rich rice-planters of the "Santee River region." The sleeping-rooms were spacious, well provided with closets and well lighted. Almost invariably the houses had wide verandas at the back and front and were well situated. They were, in fact, roomy abodes well adapted to the climate and they represent a mode of life, once typical, that has largely passed away in the far South of the United States. Little remains now, even in the romantic Santee region, to witness to that life but these old houses — falling year after year

more and more into disrepair — where a few descendants of Huguenot planters and Revolutionary soldiers cling fondly to the traditions of their ancient dwellings.

The Santee region proper is that entire tract of land through which the Santee River flows, but the particular portion now referred to lies between the north and south branches of the river. About twenty miles from its mouth the Santee forks, forming two wide yellow streams (with a delta of increasing width between) by means of which it empties itself into the sea. This delta, which is really a triangular inland island, inasmuch as it is surrounded on two sides by the Santee and on the third by the sea, and the low-lying lands on either bank, having been enriched from time to time by alluvial deposits from frequent

overflows, were once the richest rice-lands in the South. At that period immense crops of grain were realized at the highest values, peace and plenty filled the land, and the fine old houses were furnished with every comfort and supplied with retinues of thoroughly trained servants. In the winter they were filled with guests, but the first breath of summer found them deserted, for the curse of this locality, as of all other low-lying sections in the South, is intermittent fever. To escape it, the planters of the Santee region took their families to Pineville,² a village now in ruins, which formerly occupied a high ridge of piney land



Old Wamboro [St. James's] Church, French Santee [1768].

two miles south of the Santee Swamp, and five miles from the river.

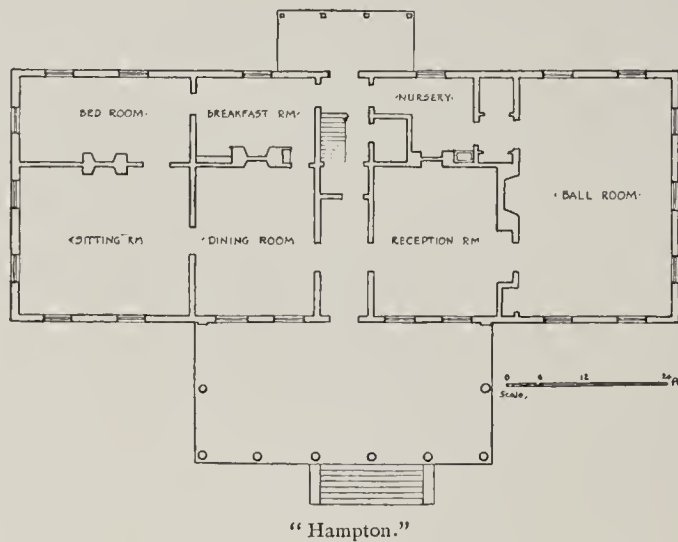
A long summer at Pineville was an ideal existence. Being all Huguenot planters of the Santee the inhabitants were all social equals, and all Episcopalians. Furthermore, they were all more or less related by intermarriage. Naturally they met without consciousness of social inferiority, and

woods, being at the same time straight-grained, soft, and easily worked, and, therefore, invaluable for carpentry. Instances are known of doors and posts of cypress that have lasted 1,100 years.

² Pineville was established in 1794 and abandoned in 1819.

¹ The materials used in construction were almost invariably English brick and cypress, in which the fertile swamps of the Santee region abound, and which, probably, accounts for the fact that, even in their half-abandoned state, the houses are so well preserved. Cypress, as is generally known, is one of the most durable of

indulged in similar social habits, which, by the way, were typical of the people and the period. Breakfast at Pineville was commonly served at sunrise, after which each planter went on horseback to visit his plantation, taking care to arrive there after the sun was an hour or so high and all danger of infection passed until after sun-down. At one o'clock dinner was served and a portion of the afternoon that followed was devoted to sleep. Every piazza at Pineville was furnished with long benches, and upon these rude resting-places the gentlemen of the house indulged in the luxury of a siesta. The afternoon nap over, tea and hot cakes were served. Seven o'clock supper closed the day, for which every one made a formal toilet, just as in England they dress for dinner. Then social life began, visits being made and received while the entertainers and those entertained sat upon verandas in the soft starlight, laughing and chatting, while great bonfires sparkled and sputtered before them, making bright the dark yard. It was the custom at Pineville to light these bonfires as soon as heavy dusk set in, and they were the unfailing features of every evening's festivities.



work, Pineville emptied itself back into the Santee rice and cotton fields and protracted house-parties took the place of the daily coming and going of guests. These balls on the whole were very simple affairs and began early. The lady leading the first set called the figures, and such dear romantic old tunes as "Money Musk," "Haste to the Wedding," and "La Belle Catherine" were popular favorites at Pineville long after they had been forgotten elsewhere. The staple dance of every evening's entertainment was the cotillon. Late in the evening the reel was called and the gayeties were concluded with the *boulanger*, "a dance," says a clever writer, "whose quiet movements seem to come in appropriately in order to allow the revellers to cool off before exposing themselves to the night air."

The *boulanger*, by the way, was the most important dance of the evening, for the partners walked home together by the light of a lantern held by a servant, who hurried on ahead. Fever was the summer epidemic in the Santee swamps, but love and love-making were summer epidemics at Pineville.

The tract of land marked "French Santee" on all the old



"Hampton," on the Santee, Home of the Rutledges.

Riding, hunting, fishing, dancing and visiting were the amusements at Pineville, and who would ask for any better? The season closed every year with a Jockey Club Ball, after which, the much desired frost having done its purifying

maps of the Carolinas took its name from the fact that in 1689,¹ or thereabouts, a colony of French Huguenots, in all a hundred and eighty families, driven from France by the

¹ Some authorities give the date as 1694.

Revocation of the Edict of Nantes, settled the High Hills of the Santee and the low lands referred to, which were to be afterwards known as St. James's Parish. Among these immigrants were some bearing names that are well known in South Carolina to this day, such as Huger, Porcher, Ravenel, Legaré, St. Julien, Prioleau, Du Bosc, De Saussure, Laurens, Mazycks, Manigault and many others. Almost all of these French people built their homes on the banks of these to-be-historic waters, some settling in the low delta between the two forks of the river; others migrating farther south to what was afterwards St. Stephen's Parish, or "English Santee," as it was popularly called; and still others pushing as far inland as what is now St. John's Parish.

At the time of the Revolutionary War the Santee River was settled by descendants of the French Huguenots, from French Santee to Eutaw Springs — where General Morgan finally overcame the cruel Tarleton in 1781 — most of whom owned savannahs of one size or another and cultivated crops of rice, indigo or cotton.

One of the best known Santee savannahs was "The Rocks," which was acquired by Captain Guillard in 1794, and owned by his descendants for generations. "White Plains" was also well known, as was "Milford," the estate of General Moultrie. "Wantoot" was the savannah of Daniel Ravenel,¹ the son of René Ravenel, the first of the name in America. "Gravel Hill" was a place of considerable celebrity on the Santee, and "Belle Isle," the plantation of that illustrious soldier Francis Marion, though in wretched repair, is still to be seen by the occasional visitor who makes a pilgrimage to it. The place is now owned by one of General Marion's descendants and namesakes. The house² is practically deserted and the plantation is not always under cultivation. Though unoccupied and fast falling into ruins, the house is full of quaint old family relics, such as mahogany furniture in excellent designs, old books and old crockery, all left to dust and decay.

The present inhabitants of old French Santee are for the most part the descendants of the original settlers, and their homesteads have come to them through generations. Although the original Huguenots made no effort to preserve their nationality, and their children were allowed to speak English and were encouraged to become loyal adherents to the British crown, there still remain in the domestic life of the

region many traces of the origin of the people who inhabit it. The *pillau*, for instance, is even now a common dish on their tables, and that cake called in England a waffle is known by them as a *gauffre*. In summertime superfluous fresh meat is still "jerked"; and in French Santee, as elsewhere in South Carolina where the influence of the French Huguenot and his customs have invaded, potted meats still delight the senses with their peculiarly savory odors and delicious flavors.

Names, too, are pronounced there with a foreign accent to this day. Thus, Du Bosc is "Du Büsk" in French Santee, and Marion "Mahion."

Up to a hundred years ago, the Santee region was well settled and populous. It was connected with Georgetown and Charleston by means of a well-kept stage-road travelled daily by the ponderous vehicles of those times, drawn by four stout horses, and having post-houses and taverns for the refreshment of travellers at intervals along the route. But the old-fashioned stage has also disappeared into the past, and the French Santee is inaccessible to the outside world for a distance of



The Deserted Parlor: "Hampton."

forty miles save by private conveyance. Gone, too, are the inns, and the traveller is now compelled to make his trip through this almost trackless wilderness in a single day, whatever be the weather or condition of his team. Here is heard no shriek of locomotive, no whistle of steamer. No tourist treads its solemn groves of pine, or wanders in delight under the cathedral arches of its mighty oaks.

That portion of Craven County south of the Santee River is marked by a species of solitary grandeur almost unequalled of its kind. Uninterrupted forests of pine and cypress trees stretch off endlessly, with what were once well-worn avenues running through them, and an occasional stately old home looming up in the lonely distance. Now and then a church comes in view, St. Stephen's,³ for instance, which stands so that it can be seen from afar by those who approach it from the west, or the east, by the main, or river road. This church,⁴ like the old homes of those inhabitants who planned it and who once made up the society of French Santee, tells a story of past importance and present desolation. All around it are graves, some of which are quite lost in the fast-encroaching wood; others are enclosed by walls and marked with quaint stones, and overrun with creepers. The stones of many have fallen and those that are still standing are worn by the wind and weather of years. "If you

same order. Upon a brick on the south side is inscribed "A. Howard, Sev. 1767," and on another "F. Villepontoux, Sev. 1767," these being the names of the architects. At the east end is a large slashed window and the usual tables of the decalogue and commandments. At the west end is a large gallery, pewed. There are forty-five pews on the ground floor, which is tiled. There is a handsome mahogany pulpit, on the front panel of which are the initials "I. H. S." The ceiling is finished in the same manner as that of St. Michael's Church, Charleston.

⁴Plate 15, Part XI.

¹ Daniel Ravenel died in 1807.

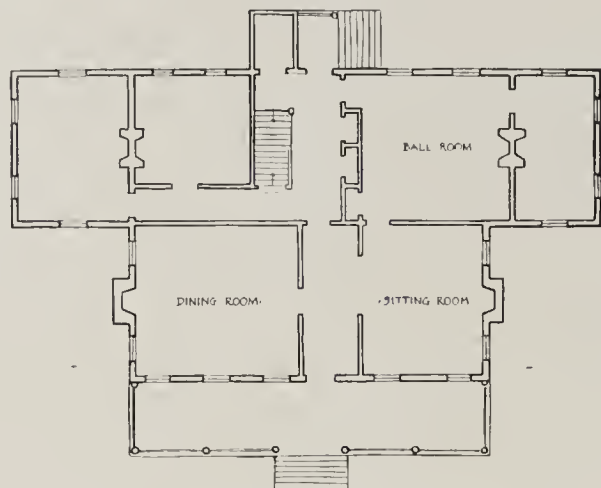
² See cuts, pages 68, 69.

³ Dalcho, in his "Church History" of South Carolina, gives the following account of St. Stephen's Church: The Parish of St. Stephen's was laid out about 1762. The church is one of the handsomest of the county churches of South Carolina, and would be no mean ornament to Charleston. It is built of brick and neatly finished. It stands on the main river road about 12 1-2 miles from the Santee canal. The north and south sides are ornamented with six Doric pilasters and each end with four of the

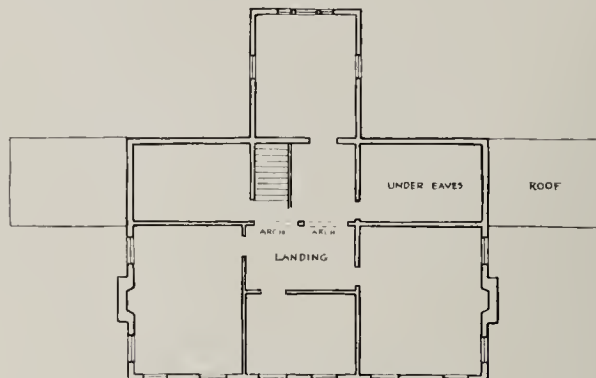
stand on one side of the church," says a writer, recalling his visit to St. Stephen's, "and look through the open doors (and they are never closed), you see a road coming from the south. . . . On the right and on the left the same unbroken line of road appears. In this perfect solitude, whence do they come? Strange and mysterious traces of life and civilization! To what end do they appear to have been constructed? In this perfect solitude, whence do they come, whither do they lead?

turned to the church, where they are still used whenever it is opened.

Mrs. Rebecca Motte, by the way, was one of the most celebrated Colonial heroines of the South, and the mistress of three historic homes. One of these was the Miles Brewton house,¹ of Charleston, which she inherited from her brother's estate, and which was occupied by the British during the Revolution, as their headquarters. Another was "Fort Motte,"



First-story Plan.



Second-story Plan.

— "Belle Isle." —

Strange that at this spot they should unite, and that they all lead to the grave."

What St. Stephen's is to English Santee, St. James's—commonly called "Old Wamboro" Church—is to French Santee. This quaint old Colonial relic, which ranks third in age among the churches of South Carolina, stands close to the old stage-road, not far from the celebrated estate of Mrs. Daniel Horry called "Hampton," and about three miles from the Santee Ferry. It is built of bricks brought from England in the reign of Queen Anne and was first opened for worship in 1768. The building is square, massive, and without grace of architecture. It is paved with brick within and furnished with the high-backed pews of the period and almost equally high, narrow benches which serve as seats and run around the sides of the pews. It is in excellent repair, though seldom opened for service. Mrs. Rebecca Motte gave a ponderous Bible and prayer-books to this church



"Belle Isle."

with her name and "St. James, Santee," stamped in gilt letters on the covers. So large is the Bible that it can scarcely be lifted in one's arms; yet a British soldier conceived the extraordinary idea of carrying it off to England as a trophy, together with the altar service. There, some years after the Revolution, these stolen articles, exposed for sale in a London book-stall, were purchased by a British officer, who had known Mrs. Motte and received kindness from her, and re-

turned to the Congaree River, which was also seized by the British and defended by a stockade, and which Mrs. Motte fired with her own hands in order to oust them from it and force a Federal victory under Generals Marion and Lee. The third, "El Dorado,"² was a rice plantation on the Santee, where she moved immediately after the Revolution and erected a dwell-

ing on the estate. In this work she was assisted by her son-in-law, Gen. Thomas Pinckney, aide-de-camp to Washington and later one of the early Governors of South Carolina. "El Dorado," in all its quaint beauty, filled as it was with historic relics, was burned to the ground several years ago. Mrs. Henry Rutledge, a member of the Pinckney and Horry families, a descendant of Rebecca Motte's and formerly a constant visitor at "El Dorado," writes the following description of the old place for the "*Georgian Period*":—

"'El Dorado,' " she says, "was approached by a broad, straight avenue, guarded on either side by

oaks and magnolias. The central part of the house was occupied by a spacious hall and a beautifully proportioned room used as a library or parlor. The ceiling of this room was lofty, the windows and doors equally so. The walls were panelled in cypress and the whole finished by a handsome carved cornice running all around the top of the room. The narrow mantel-piece, of an impossible height, requiring a step-ladder to reach it, was also carved, as was the doorway—befitting the entrance

¹ Plates 18-26, Part X.

² Plates 18, 19, Part XI.

to an old baronial castle — that led into the hall. On either side of this central part were large projecting wings containing bedrooms of the same lofty type. These opened on a wide corridor, on the opposite side of which were many large windows that looked out on the courtyard below. These

up to the house is remarkably beautiful, and the trees are very aged. Doubtless, Tarleton rode under them in their vigorous youth.

Situated higher up the river is "Hampton,"² before referred to, the home of the Horrys and Rutledges — a fine wide-



The Front.



The Rear.

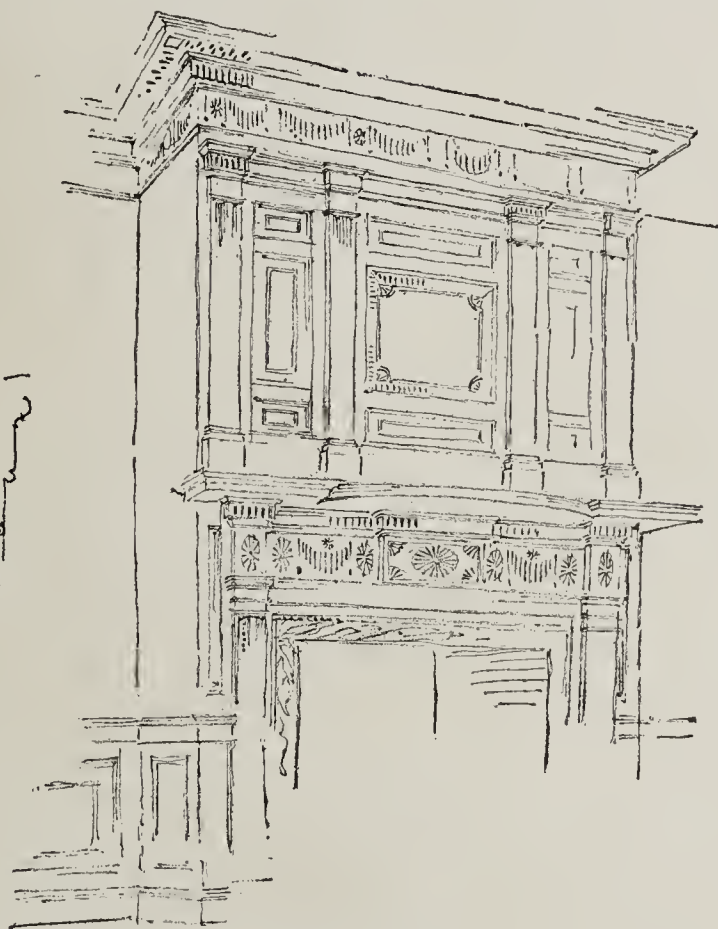
—"Belle Isle," Beaufort, S. C.—

wings were connected by a long, sunny piazza. On the north side of the house was a large porch inlaid with tiles — black and white — and enclosed by an iron balustrade. The roof was supported by massive cypress pillars, which were entirely concealed by ivy. Ivy and a climbing rose clothed with tender grace the somewhat ruinous double flight of stone steps which led to the grounds below, where was once a labyrinth of evergreens, and winding paths led in and out in a bewildering maze. In these grounds have been found both cannon-balls and grape-shot that have lain there a hundred years."

"Fairfield"¹ is another South Santee mansion of antiquity. It is now fitted up as the "South Santee Sportsman's Club," and is beautifully situated on a bluff forty feet above the river, of which it commands a wide view, up and down. A walk shaded with evergreens runs at the edge of the bluff for a quarter of a mile. It is an ideal winter home, protected equally from the north and east wind by dense shrubberies on either hand. It was built prior to the Revolution by a member of the Pinckney family and was Tarleton's headquarters while he was in this neighborhood; but it has been so modernized as to leave little trace of its original form, except its tiled roof and stack chimneys. The grove of oaks that lead

spreading house with lofty pillared portico and a stretch of cultivated ground around it reaching out to the woods beyond. Of it, Mrs. Rutledge³ writes as follows:—

"The central portion of the house is very old, though no one knows the exact date of its erection, and the cypress steps that lead to the second story are worn by the feet of many generations. These rooms are small and the ceiling low, but this original house of eight rooms was enlarged by Mrs. Daniel Horry immediately after the Revolution, affording a well-proportioned parlor with large bedrooms behind as one wing, and as the other a ball-room of noble dimensions and lofty arched ceiling that runs up to the floor of the attic, there being no intervening rooms on the second story. The flooring of this room is perfectly laid and admirably adapted for dancing. It has many large windows, on the cypress panels between which may be seen the traces of the mirrors and sconces which once hung there. The handsome cornice and mantel are carved, as at 'El Dorado,' but the main feature of the room is the huge fireplace, into which visitors may walk at their ease



Mantelpiece, "Blueford."

and examine the pictured tiles which line either side. Mrs. Horry and her predecessors understood the comfort and convenience of closets, for there are fifteen in the house,

¹ See cut, page 70.

² See cut, page 66.

³ Mrs. Rutledge and her husband are the present owners of "Hampton." No one, therefore, could be better qualified than she to give an account of its many quaint features.

some of them large enough for dressing-rooms, with broad cypress shelves that could furnish better sleeping accommodations than many old-time steamboats. At the back of the house the ground slopes gently to a pretty creek, beyond

Still another quaint residence of this remote country was "Woodville," which has also been destroyed of late by fire.

It was built about 150 years ago — all the materials being imported from England. The family were English, and its



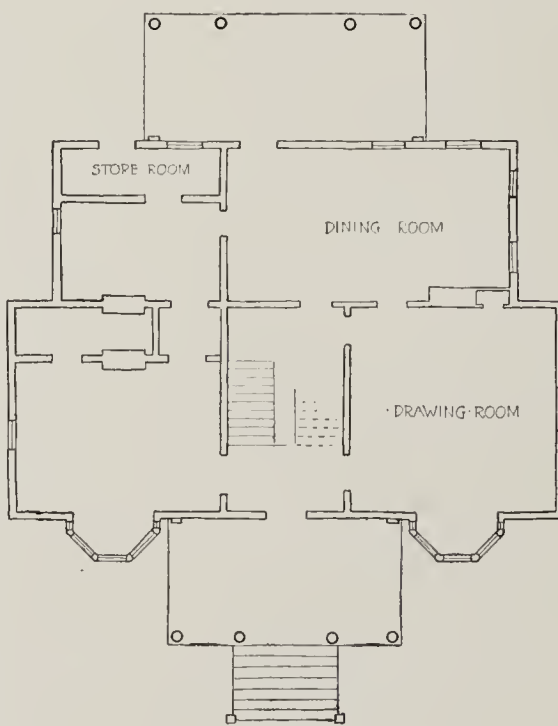
"Fairfield," on the South Santee, now the South Santee Sportsman's Club. [1763.]

which rice-fields stretch to the river; and this slope is covered with shrubberies, intersected by walks, where birds and squirrels make their happy homes; and in the warm spring days the air is redolent with the perfume of sweet shrubs.

"'Hampton' claims an honor beyond the other houses in the neighborhood, for General Washington was once its guest. During his Southern tour, in May, 1791, he breakfasted with Mrs. Horry on his way from Georgetown to Charleston. As the sister of his personal friends Gen. Charles Cotesworth Pinckney, who was defeated for the Presidency, in 1800, by John Adams, and Gen. Thomas Pinckney, both of whom were on his personal staff during the Revolution, she was known to him and he graciously accepted her invitation to break his long ride of fifty miles by a rest at her house. The constant wear of a hundred years has compelled the renewal of most of the front steps by which he entered the house, but two still remain of the original flight. In the cool and spacious ball-room the table was laid, and carefully treasured by Mrs. Horry's descendants may be still seen at 'Hampton' some of the Wedgwood china used on the occasion."

appearance reminded one of a keep — without the castle to which it might have belonged. "Imagine," says Mrs. Rutledge, "a circular excavation paved and walled with brick.

The earth that was thrown out forms a sloping terrace from the top of the brick wall to the low-lying ground around. This is now overgrown with grass, but removing this and the deep layer of soil on which it grows, the traces of an elevated brick walk, perhaps fifteen feet wide, may be seen encircling the entire moat. In the centre of the courtyard thus formed stood the turret-like house of four stories — two rooms on a floor. Handsome granite steps bridged the moat back and front, leading to graceful porticos defended with iron railings that give entrance to the second story. The interior of the house was richly decorated with carving and mouldings. The doors, mantels and cornices all were interesting and ornate. The folding shutters are exceedingly curious, and nothing could exceed the quaintness of the tiny attic, full of un-



"Fairfield."

expected corners, weird low caddy doors, and even here two bedrooms as large as modern doll-houses."

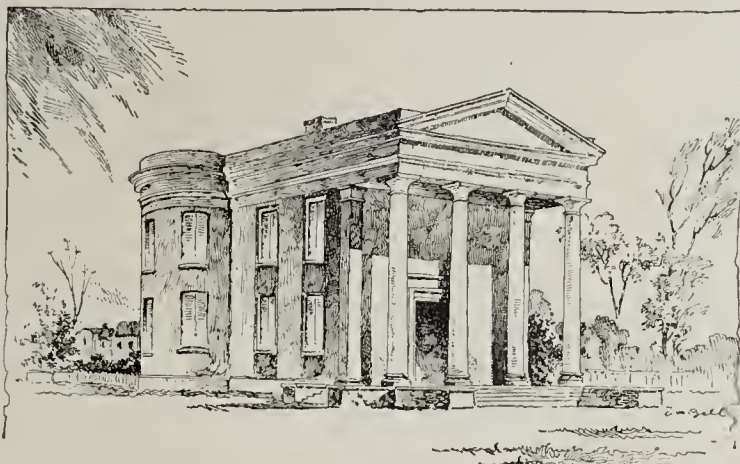
Although the spirit of modern progress has forgotten old "French Santee," nature continues to smile on this quaintly

remote region. "In the springtime," says Mrs. Rutledge, "the swamps are unsurpassed in loveliness. The wealth of flowers and variety of exquisite shades of green of the shrubs make it a delight to live out of doors there. The yellow jessamine comes first in point of time, as well as in perfection of beauty, grace and perfume. Then there is the Cherokee rose, climbing with its strong arms to the tops of the tallest trees and drooping thence in immense festoons of glossy dark-green leaves and snowy blossoms. The wistaria abounds on all the water-courses, and the red woodbine and a bush resembling the spirea—a snowy white from top to bottom—grow side by side on the river-banks. The dogwood gleams ghost-like through the vistas of the forest, the

fragile fringe-tree is a dream of grace, and the honeysuckle, in varying shades of white and pink, makes the air faint with perfume, while in the clear streams the iris—true 'fleur-de-lis' of France—grows in profusion. In the sandy soil under the pines are found immense dark-blue violets with stems from four to five inches long. Beds of tiny scented white ones edge the morasses and the banks of the rice-fields are carpeted with a prolific light-blue variety."

Until recently this region was a famous hunting-ground, for wild turkey, wild duck, woodcock and snipe abounded, and a hundred years ago the old stage regularly transported hampers of game to the city homes of the rice-planters of the old "French Santee."

C. R. S. HORTON.



The Old Baptist Schoolhouse, Beaufort, S. C.

Some Estates on the Ashley and Cooper Rivers, S. C.

DRAYTON HALL¹ is the only family mansion on the Ashley River near Charleston which escaped the torch applied by Sherman's Army. It also would have shared the common destiny but for the fact that the Drayton family was divided against itself, and Capt. Percival Drayton, of the United States Navy, a brother of Gen. Thomas S. Drayton, commander in the Confederate Army, and the then owner of Drayton Hall, was stationed outside the bar with the fleet that so long blockaded Charleston Harbor. Realizing the danger that threatened the family mansion he sent a special guard to protect it.

The estate, of which this fine old relic is a part, joins another equally celebrated, known as "Magnolia on the Ashley." Both of these properties are entailed in the Drayton family, and, although they are now owned by distant cousins, were originally settled by father and son.

Thomas Drayton, the founder of the family, was one of the many Englishmen who came from the Barbadoes with Sir Thomas Yeamans. He received a grant from the Crown comprising several thousand acres, which he settled in 1761, calling the place "Magnolia on the Ashley," because of the magnolia-grandiflora trees that grew there in natural abundance. In 1742, John Drayton, the eldest son of Thomas Drayton, and himself the father of William Henry Drayton, one of the distinguished men of the Revolution and the grandfather of John Drayton, a governor of South Carolina, built Drayton Hall on an adjoining tract.

The place takes its name from the family estate in Northamptonshire, England, and the hall itself cost ninety thousand dollars, all the materials being imported from England. It is still in excellent preservation, although unoccupied, and is built of red brick with columns of Portland marble. The staircase, mantel and wainscot, which extends in quaint fashion from floor to ceiling, are of solid mahogany richly carved and panelled. Over the mantel are stationary carved frames for family portraits and heraldic devices; and the great fireplace is inlaid with antique colored tiles. To this day many stories are told of the dinners and balls held at Drayton Hall in the great old days, when the house would be ablaze with a thousand tapers, and carpets were laid down the staircases, front and back, and across the gardens, so the ladies might alight from their carriages and enter the Hall without soiling their delicate slippers or the airy lace and satin of their robes.

"Magnolia on the Ashley" has been less fortunate than Drayton Hall, for its dwelling has been twice destroyed by fire, once during the Revolution, after which it was rebuilt, and later by Sherman's Army. Its chief glory is now its gardens, which are among the finest in the world, and are visited annually by thousands of tourists. Their most picturesque feature is the display of azaleas in all shades and tints, crimson and pink, and blue and purple, with now and then a pure white bush. The gardens are in perfect preservation. Smooth walks wind through rich wildernesses of color; placid lakes mirror a thousand different hues;

¹ Plate 39, Part X.

great live-oak trees are weighted down with moss; and walls of rhododendrons and banks of golden banksias lend their gay colors to the brilliant picture.

Before the azaleas begin to decline, the camellia-japonica trees burst into flower and delight the onlooker with perfections undreamed of. There are six acres of these, white and pink and mottled, which grow in clusters of great cone-shaped bushes, scentless and cold, but exquisite to behold in the tropical luxuriance of these unequalled gardens. A little later as the spring advances the magnolia trees come to blossom. Then, indeed, the place is an enchanted spot worthy of a queen in state. The waters of the Atlantic ebb and flow languorously in the river, where on each bank the lush grass grows. The air is heavy with fra-

gardener who is associated with early American history. He did considerable fine work in and around Charleston, and at one time had charge of Sir William Middleton's gardens at Shrubland, Suffolk, which are celebrated, even in England, for their extent and beauty. One of the things planted at Middleton Place by Michaux was a camellia-japonica bush which thrived prodigiously, quite outclassing in perfection any others planted at the same time, or since, in fact.

It so happened that some fifty or sixty years ago, Mr. William Middleton, on one of his visits to England, had a permit to inspect the gardens of Windsor Castle. The head-gardener showed him through all the greenhouses, pointing out first one, then another of the choice specimens there. Finally, he led him to a house apart from the others, in the



A Garden Walk, "Magnolia on the Ashley."

grance, and the great trees loom in stately masses, sheltering their proud blossoms amid the cool shadows of waxy leaves. In the midst of all this floral munificence stands the tomb¹ of the Draytons', where six generations are sleeping.

The camellia japonica, by the way, is one of the show flowers of the lowlands of South Carolina, where, though not indigenous, it reaches even greater perfection than in the land of its birth. One of the finest camellia-japonica trees in the world is at "Middleton Place," on the Ashley River, not far from Drayton Hall. The house of Middleton Place is now in ruins, having been one of the many burned by Sherman's Army; but the gardens give evidence, even at this late day, of the great perfection they attained at one time. They were laid out in 1750 by Michaux, a celebrated landscape-

centre of which was a small camellia bush showing some twenty or thirty blooms.

"There!" said the head-gardener with pride. "Is not that beautiful? Is it not superb — unique?"

"It is very pretty, indeed," said Mr. Middleton, or words to that effect.

"I consider it the choicest specimen in the entire collection," said the head-gardener. "Do you not agree with me?"

"Yes," replied Mr. Middleton, "I think perhaps it is."

The gardener was chagrined at the evident lack of enthusiasm on the part of the American, and pressed him further.

"But isn't it the finest bush of the kind you ever saw?"

"Well, 'no,'" replied Mr. Middleton. "I have in my garden at home a camellia-japonica tree that is twenty feet

¹ Plate 20, Part XI.

high, and when I left it had on it, as near as I can calculate, about four thousand blooms."

"Why, bless my soul!" exclaimed the Queen's gardener, "you must be a Middleton of Middleton Place, in the Carolinas. We know of that tree. It was planted by Michaux in 1750, and is one of the botanical wonders."

Nature *is* in a bountiful mood on the banks of the Ashley River, and occasionally takes it into her head there to do her very best, as in this instance, and again in the case of a giant live-oak tree in the pasture of Drayton Hall which has grown to enormous size and perfection, and was pronounced by Professor Sargent, the botanist, the most beautiful tree of its kind in the world. This live-oak, in common with all trees near the South Carolina coast, is draped with tillandsia, that peculiar mosslike growth peculiar to lowland forests near the Southern Sea.

The wonderful productiveness of the Ashley River region made it formerly the seat of the rich cavalier planters of South Carolina. The Izard family resided near "The Oaks," near Goose Creek Church, which was settled in 1678. "Crowfield" was, until 1754, another residence of the Middleton family. "Ashley Hall" was the home of the Bull family. Across, on Cooper River were many other splendid old homes: "Yeamans Hall" was built there by Sir Thomas Yeamans about 1680.

"The house," says an early chronicler, "was of brick, said to have been brought over from England. It was a two-story structure with basement, almost square, with an extension in the rear, and a broad veranda at the front. The interior was elegantly finished. The walls were painted in panels representing landscapes, and hung with tapestries. The large fireplaces were lined with Dutch tiles in blue and white, depicting Biblical scenes. At the time of my visit the house had not yet been burned, and remains of this former

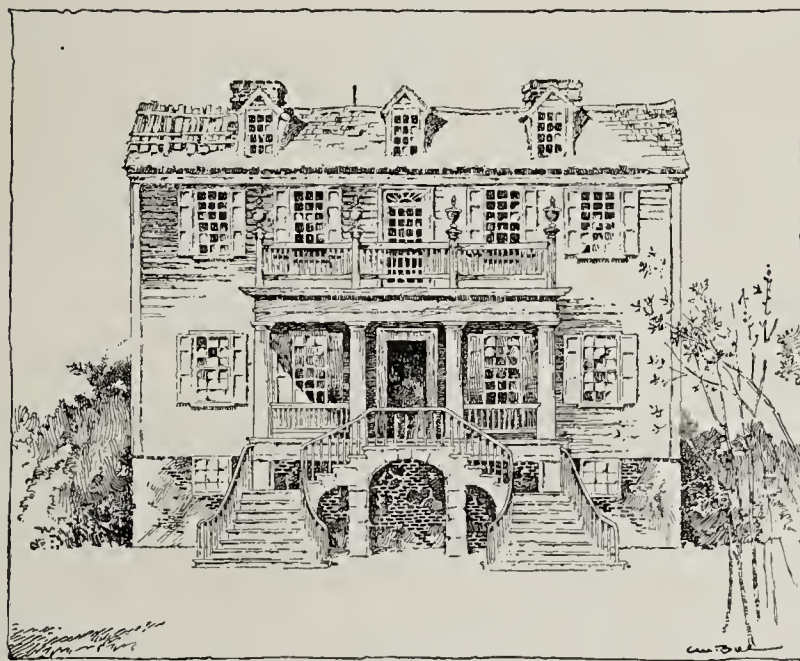
beauty could be seen in the broken cornices and handsome mouldings around the rooms. Entering from the front you came into a large hall, with an immense chimney-place in one corner; from this hall led doors communicating with four rooms, another door gave access to the rear of the house, from which a staircase led to the upper story. Between the walls of the upper and lower stories of an extension in the rear of the building was situated a secret chamber, access to which was had through a trap-door concealed in a closet.

"This house was constructed with a view to defense in case of any attack from hostile Indians. In the basement the walls are pierced at intervals on all sides with loopholes for firearms, as is also the wall of the staircase leading to the upper floor. In the basement once could be seen the entrance to an underground tunnel, arched with brick, which led to an opening near the creek, thus affording a means of escape for the family if hard pressed. There was a haunted chamber where the ghost of a stately dame, arrayed in costly brocade, was wont to appear."

Mulberry Towers, the home of the Broughton family, commonly called "The Mulberry," is also on the Cooper River; likewise "Belvedere," and the ruins of "Medway," the home of Landgrave Thomas Smith.

At the time of the Revolution social life on the Ashley and Cooper rivers was conducted on a splendid scale, equalled only by that of the gentleman planters of the James River. The English who settled that section, by the way, the Harrisons, the Byrds, the Carters and the Berkeleys, were of the same political and social class as those who composed the society of the Ashley and Cooper rivers, and their homes for the most part, though on the whole less architectural because of the inability to secure skilled labor, represent the same general ideas of construction.

H.



"The Wedge," South Santee, S. C.

Beaufort, S. C., an Island Capital.



AFTER a stay in dull and tedious commercial Savannah, the little sea-trip to Beaufort was a welcome change and full of interest. Sailing about noon, the little steamer slipped slowly down the river, past the old wharves and warehouses and the newer docks of the cotton-freighted steamers, which afford more picturesqueness than any other feature in the city, for, be it remembered, the city being built on a high bluff, on the southern bank, the warehouses and offices which line the edge of the bluff, while to the south presenting a front of only two or three stories, in the rear descend sheer seven or eight stories, frowning like precipices with their granite walls and heavy stacks of chim-

ilarity was infectious. Many of them were looking forward to a cake-walk on the morrow night, and were dressed in their Sunday best. One little dandy, in patent leathers, polished his shoes no less than four times that afternoon. A party of young women were discussing the vagaries of a too amorous father. "So you poppa gone mahyid again." "Sho, my poppa done bring home a new step-momma, an' I ain't gwine to stan' it. He don't count anyway." "Well," exclaims a companion, "if my poppa were to bring home a new step-momma, I'd kill him." Whether disaster followed the father in question or not, the incident was soon forgotten in the interest aroused by the setting out from the shore of one of



neys; and the winding cuts from the higher level to the cobble-stoned street flanking the wharves have an ancient and somewhat military appearance. After passing out of the river and by Tybee Island and lighthouse, the "Nahant" of Savannah, we take a northerly but not an open-sea course, as a stranger half expects, zigzagging through an endless series of islands, all characteristically similar, low and flat, but looking deliciously cool, fringed with the ever-present Georgia palms, and tall salt grasses, so bleached in the sun that they vie with the silver strand in whiteness. Here and there a white cottage or some farm-steading breaks the solitariness, and stands in relief against some distant woodland, while a column of smoke from some camping party may be seen pirouetting skyward.

There was a merry party of colored folks aboard, and their

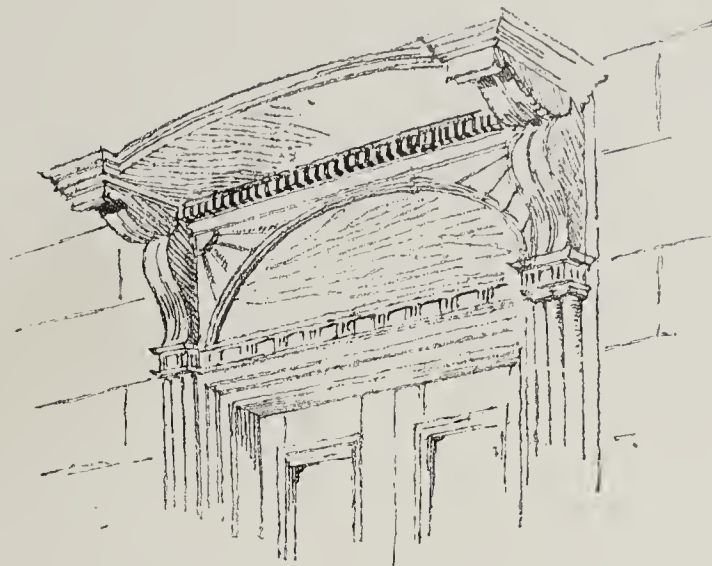
the islands of a boat which met us and took off a number of our colored contingent amid screams of greeting and farewell, and the promise to meet on the morrow night. And so on, ever and anon, a boat would pull out to us in mid-stream and take on a few passengers and various freight, not forgetting many flasks of vile whiskey. It was the same experience as on the canals in Santee. Many, many times we stopped to supply some boat-load with soft wood (to be used as torches at night in the raid on the rice-birds), or grain, but most often with a number of "sealed packages" of whiskey, and away the boat's-crew would pull back to their eyrie through some inlet in the tall pampas grasses fringing the islands. Then we stopped at some military post, where a number of officers and men in khaki uniform were at the pier-end to take all in and be taken in by many critical glances of

the fair sex. About six o'clock we reached Port Royal, the naval station, and there discharged a good deal of freight,

parated from home ties. After inspecting the new dry-dock there, we went aboard again and pursued our journey for



Door-head : Franz House, Beaufort, S. C.



Door-head: "Mount Bristol," Beaufort, S. C.



"Tabby-built" Cabins, St. Catherine's Island, Coast of Georgia.



Old College Building, Beaufort, S. C.



"Mount Bristol," Beaufort, S. C.

conspicuous amongst which were some ample cases of Moët & Chandon, to enliven the dull tedium of officialdom sep-

the four or five miles more that brought us to Beaufort. As the evening darkened the full moon rose, and, with a sky of

deep turquoise, the water without a ripple and reflecting the sky, as we neared the town, where from the deep shadow of heavy foliage peeped many old and galleried houses, silvered by the moonlight, and all again mirrored in the glassy waters, there was presented a picture indelibly impressed on one's memory. Beaufort, the dreamy, silent, quaint, with gardens redolent of opopanax and many odorous shrubs. The very hotel was an old-time planter's mansion, and from it, after registering, a voyage of discovery was in order, a trip that promised much and delighted the eye, and although a subsequent and closer inspection failed to unearth much in the way of architectural and decorative detail, yet as a group of old-time houses and picturesque streets there was sufficient to make the old town well worthy of the visit.

Beaufort was the summer home of the planters, who came in May and left about November 15th for their plantations. The houses were built accordingly with an eye to air and space, with cool verandas overlooking the water, or bay, which here surrounds three-quarters of the town. Here families well known to each other intermingled year by year and gave themselves over to boating, bathing and fishing, and a good time generally, through the summer months. As a rule, these summer houses were not built as solidly or with such complete accommodations as the plantation mansions, and here noticeably absent are the extensive slave or servant quarters, so that it is evident that only a limited number of domestics was brought down with the family and resided in the house. The details of cornices and mantels, and the wooden finish generally, have a family likeness, and are peculiar to the locality. The old Baptist parsonage and the old Elliott house are particularly so, as also the old Franz house, from the upper veranda of which La Fayette addressed the people of the town below in the street. In the Fuller house, on Bay Street, of which the double portico is given in a sketch,

we have tabby built walls, very solid, and to which the slender portico carried up through the two stories gives relief from the severity of outline. The staircase is interesting in its double return flight from the first central landing.

This house is a type, with its portico, of several others in the town. There are also some creditable mantels, and the cornices are good; but in these houses, as in all the South, amplitude seems everywhere to have had prime consideration.

In one of the gardens I noticed a very medley of strange-shaped beds, star, oval, round, octagonal and crescent, each edged with a border of rounded stones, after the manner of the garden of the Bull-Pringle house in Charleston, with winding walks between and a little pool and fountain. But what is observable in the Southern gardens is the lack of moisture, and such lawns as one sees in the North are not to be found. The grass is stubby, strong and thick bladed, and it is in the shrubbery and

vines that the gardens excel, and produce such languorous beauty.

A beautiful section of the town is what is called "the point," surrounded by water, and here the old houses, with their accompaniments of great oaks with their long wandering branches and dark foliage, afford some marvellous silhouettes of an evening. Indeed, Beaufort should be an artist's paradise, so full is it of the picturesque, mixed with a bewitching suggestion of antiquity.

Of the two old churches, St. Helena's is the Episcopal, of which the townspeople are justly proud. Standing in a great churchyard, with entrances on three sides, full of old tombs and family burial-plots, walled in with low brick

walls, and interspersed with magnificent trees, it is the central attraction to visitors, and, contrary to the general sentiment, there are many of the townspeople who delight just to walk there, so beautiful and quiescent are the winding paths amid so many flowering and odorous shrubs. While the interior



The South Doorway: St. Helena's, Beaufort, S. C.



An Old Brick Tomb, Beaufort, S. C.

has been modernized, the exterior is unchanged, and retains all its original features, with the exception of the bell-tower, which has, I believe, been burned once or twice, and reconstructed without being properly finished. In the churchyard is an old brick tomb, and the story goes that the tenant before his demise was so fearful of being buried alive, and of suffocation, that after building his burial vault he made a stipulation that when he was laid away there should be placed beside his coffin, whose lid was to be left unscrewed, a jug of water and a loaf of bread; and this was done, and food and drink were kept there until such time as any possible reawakening was out of the question. These old burial vaults are peculiar in their form, as will be seen from the sketches of the one in question and also of one in the Colonial cemetery in Savannah¹. They are literally houses (gabled houses) of the dead, and their roofs of brick often sag inwards from their weight. With vines creeping over them they are often quite pretty. The old Baptist church, nearly coeval with its neighbor, St. Helena's, is interesting in its way, but of an ordinary type.

¹See cut in Part XII.

After a week in Beaufort I was loth to leave. There one is conscious of the very antithesis of the modern spirit of rush, and crowding, and haste. In times of business pressure and

overburdening cares, it is positively soothing to let one's thoughts travel to and stay in such a place as Beaufort. But, alas! this will not last long, for already there is a big modern hotel contracted for under a Boston architect, and the old homes are being sought after and bought, and being changed to suit modern ideas and tastes.

Thus the entering wedge of modern and so-called advanced civilization is forcing its way in; but it will take a long time to modernize sleepy old Beaufort, though not so long to depreciate its present quiet picturesqueness.

There is an old hostelry now, once an old planter's house, that thoroughly expresses the spirit of the place. Mine host is a character, and a most genial and kindly one. Everything that can be done to make the guest happy is done, and in the "Sea Island Hotel" will be found a true home for the wayfarer, better than

any gorgeous modern hotel can supply, for the reason that in it you are made one of the family.

E. ELTON DEANE.

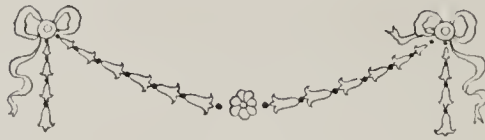


Stair-landing in the Beardsley House, Beaufort, S. C.



Sea Island Hotel
Beaufort S. C.

St. Michael's and St. Philip's, Charleston, S. C.



ST. MICHAEL'S, the second home of the Church of England in Charleston, was erected on the site of the first St. Philip's, which, for the second time, outgrew itself by 1751. This necessitated the founding of a new parish, to which end an act was passed, in part, as follows: "That all that part of Charleston, situated and lying to the southward of the middle of Broad Street . . . be known by the name of the Parish of St. Michael's," and that a church be erected "on or near the spot where the old church of St. Philip's, Charleston, formerly stood," at a cost to the public of not more than 17,000 pounds, proclamation money.¹

The church erected under this act still stands, an enduring monument to the architectural ideas and taste of old Charles-

¹ Proclamation money, which is also frequently mentioned in our Acts of Assembly, acquired that denomination from a proclamation of Queen Ann in the sixth year of her reign, about the year 1708: the object of which was to establish a common measure of value for the paper currencies of the Colonies. . . . The standard fixed by the proclamation, was, one hundred and thirty-three pounds, six shillings and eight pence (133. 6. 8.) paper currency, for one hundred pounds sterling. The dollar passed at six shillings and three pence." — *Brevard's "Alphabetical Digest of the Public Laws of South Carolina."*

" . . . the confusion arising from the different values of British sterling and provincial paper money, became general throughout the Colonies. In some a dollar passed for six shillings, in others for seven and sixpence, in North Carolina and New York for eight shillings, in South Carolina for one pound twelve shillings and sixpence. In the latter, the comparative value of sterling coin and

ton, and is famous not only for its historic associations, but also for its antique chime of bells.² It was opened for Divine service on February 1, 1761, six years earlier than Christ Church, Alexandria, Va., where Washington worshipped.

The corner-stone of St. Michael's was laid February 17, 1752, by Governor Glenn, and concerning this ceremony the *Charleston Gazette* of February 22 of that year speaks as follows:—

"The Commissioners for the building of the Church of St. Michael's of this town, having waited on His Excellency, the Governor, to desire that he would please lay the first stone, on Monday last, His Excellency, attended by several of His Majesty's Honorable Council, with the Commissioners, and other gentlemen, was pleased to proceed to the spot and lay the same, and accordingly, and therefor a sum

paper money diverged so far from each other that after passing through all the intermediate grades of depreciation, it was finally fixed at seven pounds of the paper money for one pound sterling." — *Dr. Ramsay. "History of South Carolina," Vol. I, p. 163.*

² At the evacuation of Charleston, 1782, Major Traill, of the Royal Artillery, took down the bells of St. Michael's Church under the pretence that they were a military perquisite belonging to the commanding officer of artillery. The Vestry sought in vain to have them returned. They finally appealed to Sir Guy Carleton at New York, April 28, 1783. He issued an immediate order for their return together with all other public or private property of the inhabitants that may have been brought away. The bells, however, had been shipped from Charleston to London, where they were sold. The Vestry applied to the Minister of War of Great Britain, but in vain. The bells were finally purchased by a private individual, who returned them to Charleston as a gift, November, 1783.



St. Michael's Church, Charleston, S. C.

of money a stone was then laid by each of the gentlemen who attended His Excellency, followed by a loud acclamation of a numerous concourse of people that had assembled to see the ceremony; after which the company proceeded to Mr. Gordon's, where a handsome entertainment was provided by the Commissioners."

The bill for this "handsome entertainment" is still preserved in the archives of the church and reads as follows:—

Feb. 17, 1761. The Commissioners of the Church Bill.

To Dinner.....	£20
To Toddy.....	5, 10, 0
To Punch.....	5, 0, 0
To Beer.....	5, 10, 0
To Wine.....	5, 5, 0
To Glass broak.....	5, 0
To 8 magnum bonums of claret	24, 0, 0
	£65, 10,

To this in a different hand is added "The Commissioners agree that the clerk pay this account." There is, however, no mention of this in the *Gazette's* account of the ceremony, which continues as follows:—

"Dinner over, His Majesty's health was drunk, followed by a discharge of the cannon at Granville's Bastion; then the health of the royal family and other loyal toasts, and the day was concluded with peculiar pleasure and satisfaction. The church will be built on the plan of one of Mr. Gibson's designs, and it is thought will exhibit a fine piece of architecture when completed, the steeple being designed much higher than that of St. Philip's [the second St. Philip's] will have a fine set of bells."

Although in this extract no mention is made of the location of the corner-stone, it is stated in an old memorandum-book belonging to the

church that "on this day the Governor laid the first stone on the southeast corner of the church." Following this information a search was made for the corner-stone at the time when extensive repairs, made necessary by the earthquake, were under way, but without success. An interesting discovery was made, however, to the effect that the steeple was built on a foundation entirely separate from that on which the body of the church rested.

St. Michael's has been very generally considered the work of an architect by the name of Gibson, said to be a pupil of Sir Christopher Wren's, but a clever writer on the subject in the "*Charleston Year Book*" of 1886 seeks to prove otherwise. He says: "The name of the architect is given as Gibson, a name of which we can find no mention elsewhere; but James Gibbs was the designer of St. Martin's-in-the-Fields, London; and a legend tells us that our church is a copy of that building. A glance at the pictures of the two shows this to be an error, and one is puzzled to account for the story. If, however, they were planned by the same person, we can see how the error arose. Add to this the similarity of Gibbs and Gibson, and the fact that the spires of both churches spring through the roof; and the further fact that Gibbs lived until 1754, and we think there is little doubt that St. Michael's was the work of Gibbs. This, however, is as each man pleases."

Exactly who built St. Michael's may never be known. The old church stands unchanged by time, with the golden ball of its spire¹ to be seen from the fishing-boats far out at sea; with its quiet graves about it, enclosed by a high brick wall, to which the people pass through two great iron gates said to be the work of A. Iusti, who at one time lived in Charleston, and together with Deidrick Werner, a German, is responsible for much that is most artistic in the wrought iron-work of the city. Service is held in St. Michael's regularly; and in the quaint old pews, to which the floors have been raised to render them less box-like than formerly, sit the descendants of those who com-



Sidewalk passing under St. Michael's Porch.

posed its original congregation. Generations, young and old, have passed beneath its portals, and its sweet chimes have carried, and still carry, balm and comfort to thousands of hearts.

¹This gilt ball at the top of the steeple is of black cypress covered with copper, and was not hurt when it fell to the ground during a cyclone in 1885, although it made a spherical depression in the flagstones of the pavement.

Mr. Dalcho gives the following description of St. Michael's in his "*Church History*" published in 1819:—

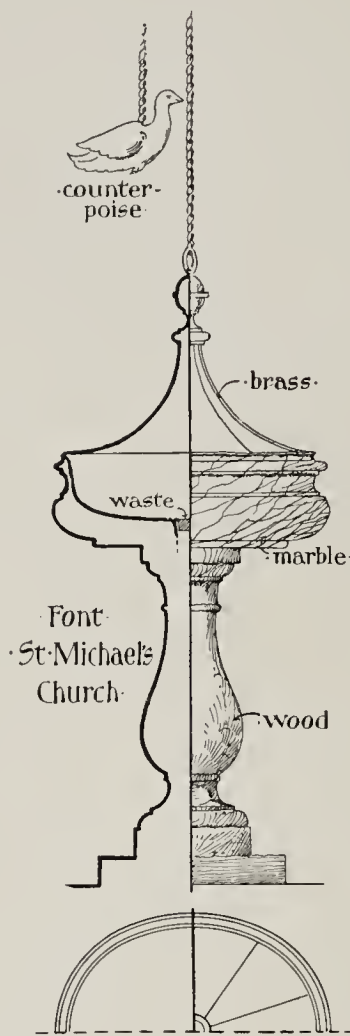
"It is of brick and is rough-cast. The extreme length of the building is 130 feet, and it is 60 feet wide. The nave is 74 feet wide, the chancel, 10, the vestibule inside, 22, and the portico, 16. It contains ninety-three pews on the ground floor, the middle aisle across the church having lately been built up with eight new pews, and forty-five in the gallery. The chancel is handsome, and is ornamented in the most appropriate manner. It is a panelled wainscot, with four Corinthian pilasters supporting the proper cornice. The usual tables of the Decalogue, Apostles' Creed and Lord's Prayer are placed between them. The galleries are supported by twelve Ionic pillars. The reading-desk and pulpit stand at the east end of the church. Near the middle door stands a handsome marble font of an oval form. The ceiling is flat, ornamented with a rich cornice, which runs nearly parallel with the front of the galleries. A large, handsome brass chandelier suspends from the middle of the centre. The outside of the church is adorned with Doric pilasters continued round the building, and a parapet-wall extends around the north and south side of the house. Between the pilasters is a double row of arched windows on the west and east side, the upper less in height than the lower. The steeple is 168 feet high, and is acknowledged the handsomest in America, and probably is not exceeded by any in London for the lightness of its architecture and the chasteness of its ornamentation. It is composed of a tower and spire. The tower is square from the ground and rises to a considerable height. The principal decoration of the lower part is a beautiful portico, with four Doric columns supporting an angular pediment, with modillion cornice. Over this rise two rustic courses; in the lower are small round sashed windows on the north and south sides,

and in the second course are small square windows on each side. From this course the steeple rises octagonal, having windows with Venetian blinds on each face, with Ionic pilasters supporting arches whose cornice upholds a balustrade. Within this course is the belfry, in which is a ring of eight bells. The next course is likewise octagonal, but somewhat smaller than the lower, rising from within the balustrade. It has lofty sashed windows alternately on each face, with pilasters and a cornice. Here is the clock with dial-plate on the cardinal side. Upon this course rises, on a smaller octagonal base, a range of Corinthian pillars with a balustrade connecting them; the centres of the arches being ornamented with sculptured heads in relief. From hence is a beautiful and extensive prospect over town and harbor, and neighboring country and ocean. The body of the steeple is carried up octagonal within the pillars, on whose entablature a fluted spire rises. This is terminated by a globe 3 feet 6 1-2 inches in diameter, supporting a vane 7 feet 6 inches long. The height of the steeple makes it the principal landmark for pilots.

"The building is said to have cost \$32,775.87. This sum is apparently small, but we must take into consideration that everything since that time has advanced double or treble in price. Bricks were then bought for \$3 per thousand, now [1819] they are \$15. Lime was then six cents, now it is twenty cents per bushel, and everything else in proportion."

The bells¹ and clock were not imported until 1764. The bells cost in England £584 14 shillings, and the clock, which runs 30 hours, cost £194. The organ was imported in 1768, and cost £528.

It was built by Mr. Schnetzler, and was greatly admired in London for its elegance of construction and brilliancy of tone.



ST. PHILIP'S CHURCH has been called the Westminster Abbey of South Carolina because of the distinguished dead

¹ "During the late Civil War the citizens of Charleston were desirous of protecting the bells from danger, and, as the steeple of St. Michael's was made the target for the cannon of the besiegers, the bells were taken down and sent to Columbia for safe keeping. When Sheridan's Army took Columbia the shed in the yard of the State-House, in which the bells had been placed, and which also contained the marble friezes and other sculptures intended for the decoration of the Capitol, were broken in and the sculptures and bells were smashed into fragments, and the sheds were then set on fire. At the conclusion of the war the pieces of the bells were carefully gathered together, boxed, and shipped to the commercial house of Frazier, Trenholm & Co., of Liverpool, together with extracts from the records of St. Michael's, showing where the bells were cast, and the proportions of the metals forming their component parts. Upon inquiry, it was found that there was still in existence in England the firm of bell-founders, unchanged in name, and consisting of the descendants of the proprietors at the time the bells were made. The records of this firm contained descriptions of the bells, and the proportions there given were found to correspond with those furnished from Charleston. The bells were made anew, therefore, of the same metal, and for the fifth time they were carried across the Atlantic, and arrived safely at Charleston. Their return was made the occasion of great rejoicing in the city." — *Washington Post*.

who lie about it.² The first edifice called by the name of St. Philip's was built on the site where St. Michael's now

² Perhaps no other churchyard in America contains the remains of so many men who have been illustrious in the history of the Church and the State, among whom may be mentioned Robert Daniel, a Landgrave (the only American title ever conferred by Great Britain) and a Governor of South Carolina, who was buried near the rising walls in 1718. Near him is John Logan, Speaker of the Commons; not far away is William Rhett, hero in the defence against the invasion of the French and Spanish in 1706, and of the expedition later against the pirates. Thomas Hepworth, Chief-Justice, was buried there in 1728. "Good" Governor Robert Johnson — Governor both under the Proprietary and Royal Governments — was interred near the chancel in the churchyard. Four Chief-Justices are laid here, of whom two were Peter Leigh and Charles Pinckney. Among the heroes of the Revolution who lie around the church are Christopher Gadsden and his right-hand man William Johnson. Rawlans Loundes, who was Governor in 1778, requested that the epitaph upon his tombstone should be "The opponent of the adoption of the Constitution of the United States." Edward Rutledge, signer of the Declaration of Independence, Col. Isaac Motte, second in command at the Battle of Fort Moultrie, also lie in St. Philip's churchyard. Thomas Pinckney, Major in the Continental Army, Major-General in the War of 1812, Minister to England and Spain, and Governor of the State, is also sleeping there. So is Rebecca Motte, the celebrated

stands in 1681-2.¹ It was the first Church of England in South Carolina, and contemporary with "Old Ship" Church, Hingham, Mass., and a few years later than Christ Church, Williamsburg, Va., which was built in 1678.

Unfortunately little is known concerning this early structure, beyond the fact that it was of black cypress, on a brick foundation, and that it was described in a letter of the period as "large and stately, surrounded by a neat white palisade fence." By 1723 the congregation had quite outgrown this simple church — "large and spacious" though it may have been — and was removed to the present site of St. Philip's on Church street, where a superb brick edifice was erected under an ordinance passed as early as 1710.

This second St. Philip's, which was opened for divine service on Easter Sunday, 1723, is the one of which Charlestonians of to-day still talk with affection and pride, and the history of which is closely identified with the pre-Revolutionary development of the State. The second St. Philip's was burned in 1835, the shingled roof of the tower having caught fire from the sparks of a neighboring conflagration. This particular bit of roofing was the vulnerable spot of the church, and caught fire once before in a similar manner from sparks from the Huguenot church on the next corner, and would have been destroyed then but for the resolute behavior of a negro slave who, seeing the danger, climbed up the spire and out on the roof, from which he ripped the burning shingles: for this heroic deed he received his freedom.²

The Charleston *Courier* of Feb. 16, 1835, has the following account of the burning of St. Philip's: —

"The most striking feature of this calamity is the destruction of St. Philip's Church, commonly known as the "Old Church." The venerable structure, which has for more than a century (having been built in 1723) towered among us in all the solemnity and noble proportions of antique architecture, constituting a hallowed link between the past and the present, with its monumental memorials of the beloved and honored dead, and its splendid new organ (which cost \$4,500) is now a smoking ruin. Although widely separated from the burning houses by the burial ground, the upper part of the steeple, the only portion of it externally composed of wood, took fire from the sparks which fell upon it in great quantities. It is much to be regretted that preventive measures had not been taken in season to save the noble and consecrated edifice. The flames, slowly descending, wreathed the steeple, constituting a magnificent spectacle, and forming literally a pillar of fire, finally enwrapping the whole body of the church in its enlarged volume. The burning of the body of the church was the closing scene of the catastrophe. In 1796 it was preserved by a negro man who ascended it, and was rewarded with his freedom for his perilous exertions; and again in 1810 it narrowly escaped the destructive fires of that year which commenced in the house adjoining the churchyard to the north.

"We have been informed that the only monument of the interior of the church which was not destroyed is one that, with accidental appropriateness, bears the figure of Grief."

Revolutionary heroine, and many other notables of the same period. John C. Calhoun, the great nullifier, sleeps within the shadow of the old church, and near him are the remains of three other leaders in the great struggle of which he was the leader.

Edward McCrady, speaking on this subject, says: "Of the dignitaries of the Church in the line of the Episcopate there lie around her [St. Philip's] hallowed walls, two Commissaries of the Bishop of London, three Bishops of the American Church, and seven ministers who have served at her altar. Of chief magistrates, two Colonial and three State Governors are buried within her sacred precincts. Six Colonial Chief Justices worshipped in her sanctuary. Two Presidents of the Continental Congress and two signers of the Declaration of Independence were reared in the Church, one of the signers resting near her walls. Ambassadors and Ministers have gone from her to foreign lands, and members of Congress have been again and again chosen from her mem-

Old St. Philip's, as the second church of the name is sometimes called to this day, was a more imposing structure than the one which bears the name to-day, and would have been, had it been spared, a notable example of the Colonial churches of America. Dr. Dalcho, in his oft-quoted "*Church History of South Carolina*," gives the following verbose description of it: —

"St. Philip's Church stands on the east side of Church Street, a few poles north of Queen Street. It is built of brick and rough-cast. The nave is 74 feet long; the vestibule, or, more properly, the belfry, 37; the portico 12 feet and 22 1-2 feet wide. The church is 62 feet wide. The roof is arched, except over the galleries; two rows of Tuscan pillars support five arches on each side, and the galleries. The pillars are ornamented on the inside with fluted Corinthian pilasters, whose capitals are as high as the cherubim, in relief, over the centre of each arch, supporting their proper cornice. Over the centre arch on the south side are some figures in heraldic form, representing the infant colony imploring protection of the King. The church was nearly finished when the King purchased the colony from the Lords Proprietors. This circumstance probably suggested the idea. Beneath the figures is this inscription: *Propius res aspice nostras*. This has been adopted as the motto of the seal of St. Philip's Church. Over the middle arch on the north side is this inscription: *Deus mihi sol*, with armorial bearings, or the representation of some stately edifice.

"Each pillar is now ornamented with a piece of monumental sculpture, some of them with bas-relief figures finely executed by some of the first artists in England. These add greatly to the solemnity and beauty of the edifice. There is no chancel; the communion-table stands within the body of the church. The east end is a panelled wainscot ornamented with Corinthian pilasters, supporting the cornice of a fanlight. Between the pilasters are the usual tables of the Decalogue, the Lord's Prayer and the Apostles' Creed. The organ was imported from England, and had been used at the coronation of George II. The galleries were added subsequently to the building of the church. There are 88 pews on the ground floor and 60 in the galleries. Several of the pews were built by individuals at different times with the consent of the vestry. . . . The front of the church is adorned with a portico composed of four Tuscan columns supporting a double pediment. The two side-doors which open into the belfry are ornamented with round columns of the same order, which support angular pediments that project 12 feet; these give to the whole building the form of a cross, and add greatly to its beauty. This, however, is greatly obscured by the intervention of the wall of the graveyard. Pilasters of the same order with the columns are continued around the body of the church, and a parapet extends around the roof. Between each of the pillars is one lofty slashed window. Over the double pediment was originally a gallery with banisters which has since been removed as a security against fire. From this the steeple rises octagonal; in the first course are circular slashed windows on the cardinal side; and windows with Venetian blinds in each face of the second course, ornamented with Ionic pilasters, whose entablature supports a gallery. Within this course are two bells. An octagonal tower rises from within the gallery, having slashed windows on every other face and dial-plates of the

bers. Soldiers of all the wars in which South Carolina, Province and State, has engaged lie within her gates. And there are also to be found the graves of men of science. It is believed that she has never been without a representation in the Senate or House of Representatives of the State Legislature. All the young men of the church went into the service of the Confederate States during the late war. And in the vestibule there is a memorial to those who gave their lives to their country."

¹ This date is given by Dr. Dalcho in his "*Church History*." Edward McCrady, the eminent historian, thinks the date incorrectly given, though his researches cause him to believe that it was erected prior to 1690.

² This deed is celebrated in a poem called "The Slave who saved St. Michael's," the author having credited the heroic deed to the wrong church.

clock on the cardinal side. Above is a dome upon which stands a quadrangular lantern. A vane in the form of a clock terminates the whole. Its height is probably 80 feet.

"St. Philip's Church has always been greatly admired. Its heavy structure, lofty arches and massive pillars, adorned with elegant sepulchral monuments, cast over the mind a feeling of solemnity highly favorable to religious impressions.

same foundation. For awhile the congregation would entertain no thought but to reproduce, as far as possible, the edifice they had lost, but within a year other counsel prevailed. Both churches, however, contained interior features peculiar to the Georgian period of church architecture, viz, galleries for congregation and choir, and a high pulpit adapted to



St. Philip's Church, Charleston, S. C. [1835-9.]

The celebrated Edmund Burke, speaking of the church, said: 'It is spacious, and executed in very handsome taste, exceeding everything of that kind which we have in America,' and the biographer of Whitefield calls it a grand church, resembling one of the new churches of England in London."

No sooner was the second St. Philip's burned than a third was planned, the architect being Mr. J. Hyde, and its cornerstone was laid Nov. 12, 1835. It was built of brick, on the

them. Rev. John Johnson, D. D., who for the past thirty years has been rector of St. Philip's, gives the following description of the church as it stands to-day amid its countless graves.

"In regard to its external appearance the new St. Philip's differs not greatly from the old building. The same order of architecture was retained within, but with modifications that were improvements. Thus the massive square piers that

supported the old church, that gave it some grandeur, and, faced with fluted pilasters bearing fine scriptural memorial tablets, some grace also, were not repeated because they darkened the interior, and interfered seriously with vision and hearing. The Doric order of the later (Roman) period gave rule, measure and proportion to the exterior of the new church, so that the columns, pilasters, and entablatures without the building represent very correctly, in all but the ornaments of capital and frieze, the order they illustrate. The interior of the sacred edifice is finished in the Corinthian order of architecture, and is the only specimen in the city of that order, with all the rich ornaments of the later, or Roman, period. These are executed, for the most part, in stucco, but the capitals of the columns are of carved wood. The roof and galleries are supported by eight fluted columns, four on each side, rising from pedestals of the same level as the rails of the pews to the height of twenty feet above the floors. There these columns, finished with their appropriate capitals, meet the line of the entablature, not extended in the usual way from column to column, but circumscribed above each column, so as to produce, with the overhanging cornice, the effect of a higher and larger capital, which, of course, it is not. This departure from the conventional design is something almost in the way of a *jeu d'esprit*. But it has its reason in the precedent of one of the finest churches in London by James Gibbs, architect, in 1721, and the express wish of the Charleston congregation to secure thereby the light and airy affect of the English prototype.

"At a meeting of the congregation of St. Philip's, June 27, 1836, it was resolved, 'that the heavy pillars of the interior of the church be dispensed with, and that in lieu thereof Corinthian columns, as far as possible after the style of St. Martin's-in-the-Fields, London, be adopted.' And again resolved, 'that the pillars of the plan presented be lowered, so as to reduce the arches.' These arches were the motives of the whole scheme. Springing longitudinally from the square of cornice above each column at an altitude of about twenty-five feet and rising at their crown to a level of thirty-six feet above the floor, these fine arches on each side support the roof, and contribute no little to the beauty of the interior, lifting the eye above the columns and galleries to the topmost ceiling of the church, forty-two or forty-three feet above the floor. The crown of each arch is ornamented with a cherub's head and wings in stucco, while in the spaces of the spandrels between the shoulders of the arches the same material is used for the display of the acanthus orna-

mentation. The unbroken entablature is seen in the chancel where it passes from one pilaster to another, but is again broken by the head of the high stained-glass window. Above the cornice of the chancel the coved ceiling is ribbed and adorned with rosettes in stucco. On either side of the chancel the walls are enriched by tablets inscribed as usual."

Dr. Johnson gives the dimensions of the building in feet as follows:—

Extreme length of building, including porch.....	120
Extreme width of building, exclusive of south and north porches...	62
Projection of porches.....	12
Height of walls on side.....	35
Height of ridge of roof.....	45
Height of steeple.....	200

INTERIOR DIMENSIONS.

Extreme length of church.....	114
Depth of chancel.....	9
Width of chancel.....	24
Extreme width of church.....	56
Height of galleries (upper rail).....	14
Extreme height of ceiling.....	42
Width of vestibule.....	20

The cost of the new St. Philip's, as reported to the congregation on the 15th of July, 1839, was \$84,206.01. Later, however, a steeple and spire, surmounted by a plain gold cross, were added, after a design by Edward B. White, which must have raised the total cost to nearly \$100,000. When the steeple was completed, early in the fifties, a clock with a chime of bells was presented to it by Mr. Colin Campbell, of Beaufort. These were taken down at the beginning of the war and presented to the Confederate Government to be cast into cannon.

During the war the steeples of St. Michael's and St. Philip's, being the most conspicuous objects in the city, served as targets for the Federal guns. Of the two thus subjected to fire St. Philip's suffered most, as ten or more shells entered her walls. The chancel was destroyed, the organ demolished, and the roof pierced in several places. The congregation continued to worship in the church, however, until Thanksgiving Day, 1863, and returned to it again as soon as the war was over.

C. R. S. HORTON.



The De Saussure Homestead, near Camden, S. C.

ANOTHER South Carolina mansion that deserves record is "Lausanne," the De Saussure homestead, just outside of Camden. Although this place was sold some years ago, and alterations made in it with the view of entertaining Northern tourists, its original character was too strong to be obliterated. And its antiquity and first existence as a private home designed to fill the wants of a hospitable, large-minded owner is stamped from garret to cellar. Camden is one of the oldest communities in the country, and Lausanne was built for the De Saussure whom Washington appointed Director of the Mint, and under whose jurisdiction the first gold coins used in the United States were minted. He afterward became Chancellor. Lausanne was for a long period the show-place of Camden and the chosen home where the distinguished people who visited the town on the Wateree were sure to find entertain-

ment. The place was celebrated for its beautiful grounds, many imported shrubs and trees being planted there, the site being one of exceptional advantage for the growth of roses and native flowers.

Lafayette was entertained at this homestead when he visited Camden in 1825 in order to take part in the unveiling of the monument to De Kalb, the illustrious German in the service of France who so generously aided the Americans' cause, and was the hero of the Camden fight.

When the proprietor of Lausanne, in 1795, resigned from the directorship of the Mint, and returned to Carolina to practise law, he persuaded Washington, his personal friend, to sit to Rembrandt Peale for a portrait to be hung on the walls at the Camden house. This portrait, an extraordinarily good likeness, for Washington sat patiently to please his friend, was painted, and adorned the morning-room at

Lausanne many years. The likeness was so perfect, it is said, that Lafayette, when he first beheld it, saluted and exclaimed in French, "My friend, God guard you."

Lausanne received much attention at the hands of freebooters and raiders of both armies towards the close of the Civil War: this because of the reputed wealth of the owners, and the belief that much plate and treasure was buried on the premises. A number of good pictures hung upon the walls, many of them authenticated portraits of the members of the De Saussure family, painted by noted artists. The careless soldiers, when Lausanne was being sacked, amused themselves by sticking their bayonets through these portraits and other pictures. A soldier who was idly lunging at everything on his side of the house, and had let the daylight

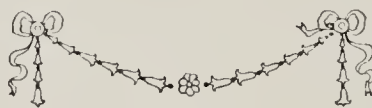
through two or three framed pictures, suddenly felt his arm arrested by a comrade, and was warned to notice whom he was about to slash next. Even this vandal had compunctions about damaging the "Father of his Country," and the portrait was left unhurt.

Eleven years after the war the descendants of the Chancellor who had made Lausanne their home for over eighty years were in sore straits. The cherished acres and associations alike had to be given up. The Washington portrait was shipped to a collector in Philadelphia and sold, and the beautiful home-place was bought by a lady with an eye to the good business it would bring as an inn, because of the very historical and antique flavor that hangs about it and its belongings.

OLIVE F. GUNBY.



The Matter of Imported Material.



A CORRESPONDENT takes exception to a statement made by Mr. Bibb, in an earlier paper, to the effect, first, that "Westover" manor-house¹ was built of English imported brick and, second, that the warm "glow" of the brickwork was due to the natural coloration of the English baked clay. This glow, our correspondent tells us, is really due to the red paint that was at some remote time applied to the brickwork, and as to the source of the brickwork itself that, while it is probable that the moulded brick used in belt-course and water-table may have been imported, there is evidence of various kinds that the bricks were made by native labor on the spot.

Nothing is more common than to find attached to many a building in the South the legend that it was built of brick imported from England, and just as the presence of much smoke is an indication of fire, so we incline to the belief that, in most cases, the tradition is worthy of credence. Probably, in the absence of authentic written records, nothing but a chemical analysis of the bricks themselves and the neighboring clay-beds can ever determine the truth. Unquestionably, it was possible to make bricks, but brick-burning is not so easy and natural a process that satisfactory bricks could always have been made in the immediate neighborhood of each

of these isolated buildings. Granted that there were native brickyards, it is reasonable to assume that they turned out too small a product to meet the demands of a rapidly-increasing population, and if bricks could not have been made in sufficient quantity, it is inevitable that they must have been imported, and imported by those who were either too impatient to wait for the native makers to supply them or so well off in worldly gear that they could afford to pay for the satisfaction of a whim or to secure a really better material than the home-made article, hence, it is natural that the tradition should attach mainly to the buildings of the well-to-do planter. Further, as the tradition does not even then attach to every such building, it tends to prove that the statement is true in many, perhaps in all, cases.

Brickyards were in active operation at Medford, Mass., only towards the end of the eighteenth century, and we fancy that, even in the early days, the inhabitants of the Northern Provinces were, as now, more active in commercial affairs than were those in the hotter regions of the South; and though it is on record that St. John's Church, Hampton, Va. (now undergoing alterations), was built, in 1728, of brick made in the neighborhood, it does not follow that the brickyard that supplied them was of large size or in regular operation. Moreover, if the brick buildings at the South,

¹ See cut, page 41, Vol. II.

erected toward the middle and close of the eighteenth century, were built of native brick, what likelihood is there that St. Luke's,¹ at Smithfield, Va., built in 1632, or the Jenkins house² on Dahaw Creek, Edisto Island, S. C., which dates from 1683, could have been built of anything but imported material?

So far as internal evidence goes, we have come upon nothing which so lends credibility to the alleged date of the fabric of St. Luke's as this building on Edisto Island, in its architectural perfection the very highwater mark of a vanished cultivated and polite civilization.



St. Stephen's, Santee.

Those of us of English blood insensibly date the history of this country either from Captain Smith and his settlement at Jamestown, in 1607, or from the landing of the Pilgrims, in 1620, at Plymouth, taking it, seemingly, for granted that between 1492 and those familiar dates nothing happened. But here on Edisto Island seems to be the evidence that a good deal did happen, and that the dreams and aspirations of Admiral Coligny, who, in 1561, obtained permission from Charles IX to plant a colony on our southeastern seaboard as a retreat for Protestant refugees, did amount to a good deal, ultimately. Between the early expeditions of the French, with their sanguinary struggles against the Spaniards, and the Revocation of the Edict of Nantes a century elapsed, and, during that time, there was a tendency on the part of the oppressed Huguenots to seek a more peaceful home in New France, so that when a part of the main body of Huguenots driven out by Madam de Maintenon reached South Carolina they found friends and connections already established there. A little earlier, the English had driven the Dutch out of New York, and a certain number of these had been given a free passage to South Carolina by the Lords Proprietors, where, not long afterwards, they were joined by a larger party from Belgium direct. The presence of the Dutch in the neighborhood at the time the Jenkins house on Edisto Island was built is a possible explanation for the statement made to us that the house was built by Dutchmen; but if architectural character means anything, it is really the work of French hands trained in the brick-and-stone construction of the times. One can fancy some wealthy Huguenot noble trying to make himself feel as much at home as possible by building for himself amid a strange and semi-tropical vegetation a reminiscent fragment of the Louis-XIII chateau he had been forced to abandon to a Catholic successor. That so ambitious a structure should have been undertaken if the bricks were to be made upon the spot by unskilled and cheap labor seems unlikely, while it was entirely possible for a man who had brought away with him money enough to pay the builders' bills, to pay, also, the freight on the brick and dressed-stone prepared in the Mother Country.

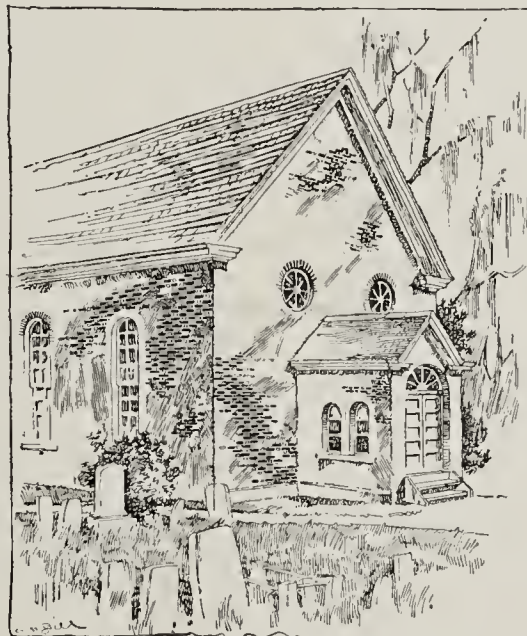
The date ascribed to this building does seem a very early one for so good a piece of work, but the men who settled in that part of the country were of a different type from the

yeomanry who settled New England. Many of them were heads of noble families, who, while naturally accompanied by the members of their own family, brought, too, in their train not only devoted house-servants, but an humbler following of peasant tenantry, as desirous as they of escaping the persecution of the Catholics, and as ready in the wilderness as they were at home to enable the members of the family to which they and theirs had for generations been devoted to "live soft and lie easy." As these men of gentle blood had supposably been familiar with the work of the artists and architects of the times of the Louis, and as they brought with them gold, or left behind them credit, it is not surprising if their early houses in this country should be proved to have had a more advanced architectural character than was to be found elsewhere. Perhaps a closer examination of the older settlements on the southeastern seaboard than they have yet received may bring to light in places now little visited other examples as interesting as this one on Edisto Island. That there were, and still may be, such seems to be indicated by the reference, in the account of the estates on the Ashley and Cooper rivers, to "Yeamans Hall," built by Sir Thomas Yeamans about 1680; that is, at just the time when the Edisto Island house is credited with being built; and the description of "Yeamans Hall" seems to show it to have been as well built and to have had fully as much architectural character as the extant Edisto example.

There is another reason for giving adherence to the legends concerning the importation of brick, whether as paid freight or unpaid ballast. Many of the older brick buildings, particularly the smaller ones, are covered with rough-cast, and it is a proper inference that if they had fair brick walls, well laid, they would have been left uncoated, while it is equally fair to suppose that a builder forced to use the crooked, ill-made and poorly-burned native brick would have sought to give his job as fair an aspect as possible by giving it a good coating of rough-cast, and we question whether legend ever declares that a rough-cast building was built with bricks "imported from England."

It is seemingly unquestionable that, relatively, brick was

more freely used as a building-material in the South than in the North, and the fact is accounted for, not more by the presence of good brick-clay on every hand than by the absence of the kindly-natured and easily-worked white-pine of the colder climate. One class of building in the South, the ecclesiastical,



St. John's, Hampton, Va. [1728.]

seems, judging from remaining examples, to have been generally built of brick, occasionally of stone, and seldom of wood; while for Northern churches the formula would read "generally of wood, sometimes of brick, but rarely of stone."

As soon as we come into the neighborhood of the

¹ See cut, page 23, Vol. II.

² Plates 1 and 2, Part XI.

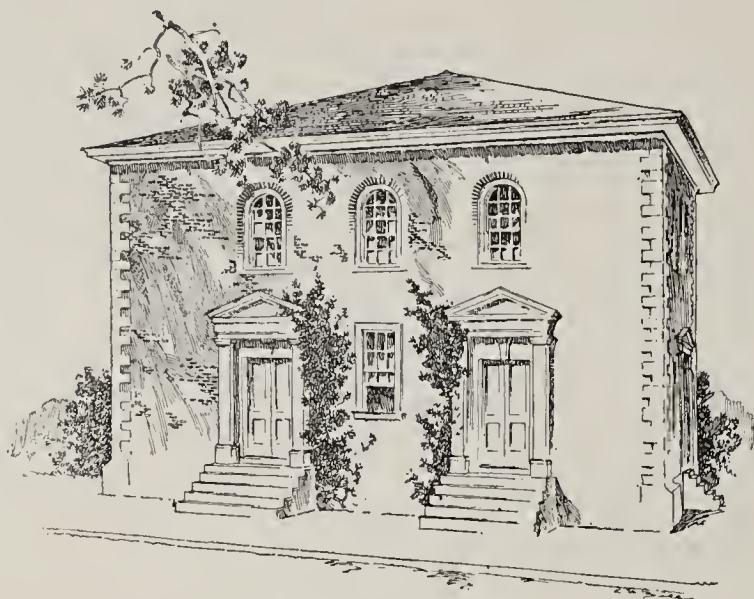
clay-lands of Maryland and Virginia, we find congregations still sheltering in little brick structures of considerable antiquity which, while generally having an air of quaintness and, occasionally, a considerable architectural value, have more the aspect of schoolhouses than that of ecclesiastical buildings. We do not mean such buildings as Christ Church, Alexandria, Va., and St. Peter's,¹ in Philadelphia, although the former before the addition of its present tower was quite typical of its class—a somewhat plain four-square building of one size or another, with hipped roof, while the cornice and the finish of doors and windows were given the considerate attention that is characteristic of the work of the skilled Colonial builder. Pohick Church, near Alexandria, Va., is of a rather later type, less churchly, more scholastic.

Pohick Church is interesting because the records show that this building at least, which dates 1769-73, was built of brick burned on or near the spot; but it is also further notable for the fact that the little building was designed by

Alexandria, a building in whose design and building he also had a hand; a statement very easy to believe since Christ Church when first built, and before the addition of the tower, had a distinct resemblance to the smaller building at Old Pohick.

The best example, perhaps, of a brick church of the period is Old Wamboro Church,² St. James's, on the Santee, for it is a consistent piece of brick masonry from end to end; walls, floors, steps, bases, shafts, capitals, all are of brick, laid with such care and skill as evidently to have required little attention and repair, since the original builder struck the last joint. It was the chance coming into our hands of a blue-print from the negative of a wandering kodak expert that decided us to have this little building properly put on rec-

ord, and though the very feature which we thought so unique as to be worth a considerable expense to secure proof of its existence proved to be non-existent—an optical illusion of photographics—the result actually achieved is eminently



Pohick Church, near Alexandria, Va. [1769-73.]



St. James's, Goose Creek, S. C. [1711.]

George Washington himself, who, as the owner of the nearby Mount Vernon estate, also worshipped in the building. Later General Washington worshipped in Christ Church,

worth while. Under the magnifying-glass the little kodak print seemed to show that the builder had attempted to express in brickwork his recollection of a Corinthian capital,

¹ Plate 3, Part V.

² See cut, page 65 and Plates 11 and 12, Part XI.

the tips of a single row of acanthus leaves seeming to be replaced by slightly projecting headers radially laid. The photograph seemed to show a very successful, if somewhat archaic, attempt. Unfortunately, it was a mere photographic illusion, the caps actually turning out to be Tuscan caps laid up in moulded brick. But had it not been for this misunderstanding on our part, this interesting church might have had to wait longer for its proper record.

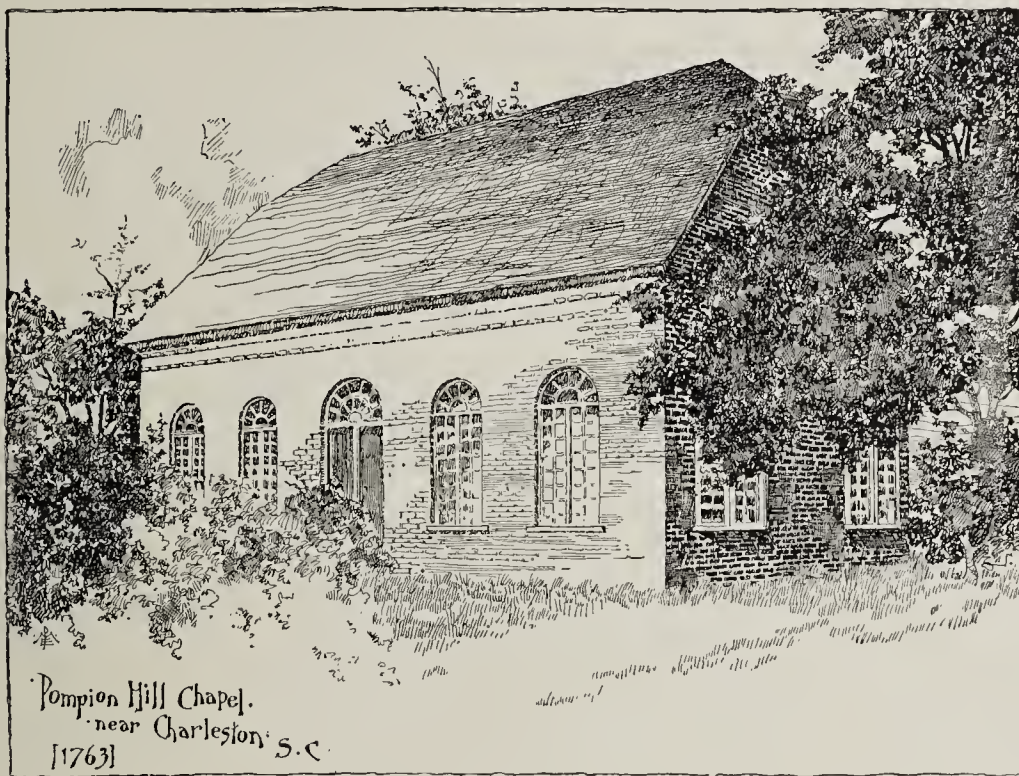
Seemingly, there is an indefinite number of these little brick churches scattered through the older townships of the Southern States, most of them standing isolated so as to be as convenient to the owner of one plantation as to his neighbor away on the other side. Some are perfectly simple in plan, like Cainhoy Church,¹ near Charleston; others, like St. Andrew's,¹ on the Ashley, and Strawberry Church,¹ on the Cooper, have a more pronouncedly ecclesiastical air, thanks to their transepts: some are of plain brickwork, while others are coated with rough-cast; some have the hipped-roof, others the gable-ended roof, either plain or pedimented. But all, seemingly, have the round-headed window and the, more or less, refined wooden finish proper to the period. The peculiar snubbing of the gable-roof is common to Strawberry Church,¹ Goose Creek Church² and Pompion Hill Chapel as it is to many others.

Each of these little buildings has its history, real or legendary, social, ecclesiastical or architectural, and in this latter connection one is pretty certain of being told that the standing-finish and brick of which they were built were brought over from England or Holland, as the case may be. More than one on Sunday echoed to the voice of some clergyman of doubtful sanctity whose voice for a while on Saturday evening was too thick to allow of intelligible utterance. At these fonts has been baptized many a babe who as man or woman has left a name which one encounters in history or the transmitted legends of the neighborhood and recognizes again upon tomb or gravestone in the deserted and weed-grown churchyard hard by: tombs and stones so much more decent and suitable to mark the spot where man leaves earth behind than those which mar our pretentious cemeteries to-day—the humble churchyard burying-ground being almost as much a thing of the past as its bescutcheoned and cherub-decorated stones.

Most of these little church fabrics seem a natural growth and at most to be but mildly reminiscent, but in Georgetown, S. C., and at St. Stephen's,³ Santee, we come upon types of a wholly different character. To build a simple gable-ended church, as old St. Peter's,⁴ on the Isle of Wight, Va., and later give it a fuller architectural expression by building against one gable-end a square bell-tower with open-arched

porte cochère below it, is to accomplish a perfectly natural growth, and this accomplishment of an architectural effect seems to have been intuitive rather than studied. But when one turns to Prince George's Church,⁵ at Georgetown, one perceives that an architect has been at work and has chosen not so much to modify the prevailing type as to design his building with entire disregard to it, or, perhaps, rather in entire ignorance of it. Prince George's, Winyaw, seems to us like a church designed in England and by an Englishman who had not visited this country, but had prepared for export a design based on some English church of an earlier period that he had recently encountered during some holiday tour at home. The Elizabethan treatment of the gable-ends is unusual, the only other instance of a similar treatment that we have come upon being that to be found in the St. Stephen's Church, Santee, which gives evidence of having been thoroughly worked out on paper by some one who knew more about architecture and the historic styles than did most of the men who built the little churches and chapels of the time in this country.

Pompion (or Pumpkin) Hill Chapel, as it is known to-day, on the Cooper River, just outside of Charleston, is really the Church of St. Denis, and the present building dates from 1763, replacing an earlier wooden structure that was built in 1703. The interest that attaches to this little building—it measures only 35' x 48'—is rather historical than architectural, and as St. Denis is a French saint, the name at



once gives the student a clue to its early history.

"Orange Quarter" was settled by French Huguenots in 1685 or thereabouts, and the first Church of St. Denis was built in 1703, of wood, and of the size needed for the very small French congregation. Naturally, exhortation here was carried on in French, and when, a year or two later, the Province of South Carolina was divided into ten parishes—the parochial division being later adopted in other of the Southern States—it was found that the Orange Quarter was included in the Parish of St. Thomas. If, as was only natural, the inhabitants of each parish were taxed in some way to support the church and clergyman therein established, it doubtless looked to the French Huguenots as if by their long voyage across the ocean they had not gained that liberty of purse and act they were seeking, if they were in the new country to be made the victims of the same sort of double taxation that they had had to endure in France. If at home they had to support their own pastor and also pay tithes and so on to maintain the Catholic clergy, whose acts and tenets they abominated, how were they any better off in America, if, besides supporting their own pastor, they also had to join

¹ Plate 15, Part XI. ² Plate 6, Part III. ³ Plate 15, Part XI.

⁴ See cut, page 25, Part VI.

⁵ Plates 40, 41, Part X.

in paying the salary of the Church of England clergyman who officiated at St. Thomas's? Accordingly, they petitioned the Assembly, representing that they were good and law-abiding citizens, so few and so poor that they could not even properly maintain their own church, and praying for relief and assistance. The Assembly was both amiably and charitably inclined and answered the prayer by incorporating the Huguenot immigrants into a new parish within the Parish of St. Thomas, and seated it at St. Denis; but provided that, as soon as the present members of the community and their descendants should have become proficient in the English language, the separate existence of the Parish of St. Denis should terminate and the Church of St. Denis should become the chapel of ease to the Parish Church of St. Thomas. *Ainsi dit, ainsi fait.*

Huguenots, cavaliers, Lords Proprietors, Landgraves, Caciques — words constantly recurring in the early history of the Carolinas — remind the student that there is an historic past to these regions of a different quality from that belonging to any other section of the country, for the heavy hand of Spanish intolerance in a measure separates from the history and social habit of the Carolinas the early life and accomplishment of the inhabitants of Florida and Louisiana, which otherwise might have been so obviously similar.

The genius of Romance may be supposed to have turned back in his flight on reaching Mason and Dixon's line, his inclination to farther flight checked by the chill of a near approach to the rigid formalism of the Puritans: once, however, he may have reached as far North as New York and did not feel absolutely strange amid the Dutch quaintness then to be found at the southern end of the Hudson. As he flitted back again to the more congenial climate and society — for romance is the attribute of an aristocratic rather than of a proletarian *milieu* — he must have noted when he drew near Edenton, N. C., on Albemarle Sound, that the spire of St. Paul's Church had a suggestive likeness to work he had recently seen in New Amsterdam. How much the character

of the building is due to the fact that many streamlets of the great German immigration filtered down into North Carolina from Pennsylvania, and up from Orangeburg and other towns in South Carolina, we do not know, but there was time enough between the date of these migratory movements and the date when the church was built, 1736-60, for the general sentiment of the community to be quite leavened with the same Teutonic, or "Dutch," feeling that is so stamped on matters and ideas in Pennsylvania. Be this as it may, the fact that more than a score of years were needed to finish this little structure lends verisimilitude to the prevailing legend that this building too was built of imported materials.

Although the "first white child," Virginia Dare, was born in 1587 on Roanoke Island, at the mouth of the Sound, the first permanent settlement in North Carolina was made near Edenton in 1653 by a small band of one hundred settlers, and in the next fifty years a town of some importance had grown up there, known at different times by different names and only known as Edenton on the death of Governor Eden, in 1722, a gentleman who was falsely accused of having improper dealings with Edward Teach, the pirate known as "Blackbeard."

North Carolinians were convinced secessionists, and when General Beauregard made it known that he must have more cannon the bells of St. Paul's Church at Edenton were taken down from their loft and converted into cannon, which were served by the Edenton Bell Battery, one of the guns being specifically christened "St. Paul."

Just outside of Edenton is "Hayes," built in 1801, the home of the Johnston and Iredell families, a mansion of size, and said to be of some architectural significance. Unfortunately the photograph we have secured shows the building — a wooden, clapboarded, wing-pavilion house surmounted by a cupola — so enshrouded with trees and shrubs that it is not possible to make sure that it has a roof or even doors or windows. Its existence is merely recorded here for the sake of later investigators.



St. Paul's Church, Edenton, N. C.



"The Georgian Period"

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The Georgian ["Colonial"] Period.



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FRONT VIEW OF "WOODLANDS;" ONCE THE HOUSE OF WILLIAM HAMILTON, PHILADELPHIA, PA.

[ABOUT 1770.]

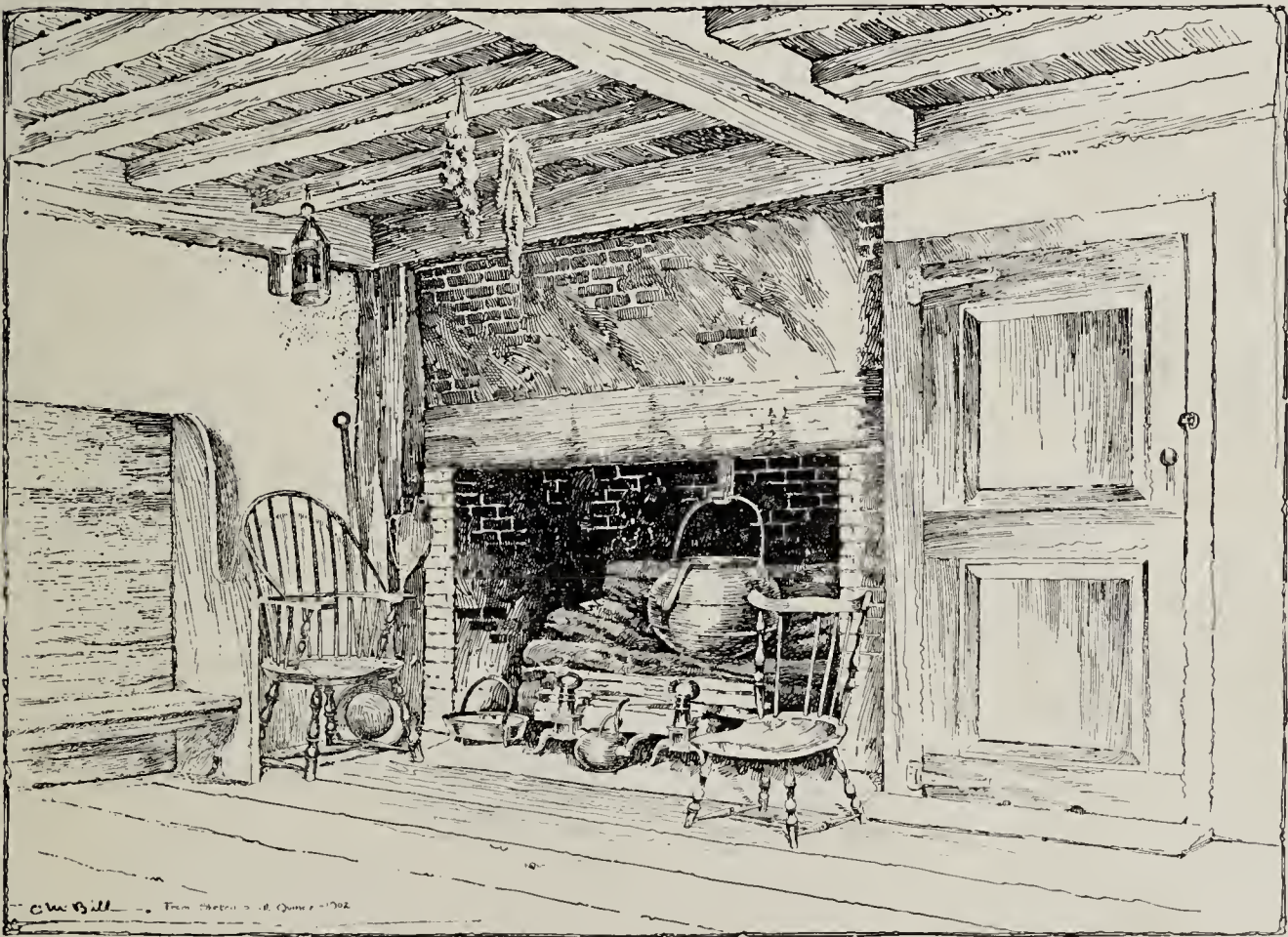
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THE JOSIAH DAY HOUSE, WEST SPRINGFIELD, MASS.
[1754]



LIVING-ROOM IN COTTAGE OF JOHN AND ABIGAIL ADAMS, QUINCY, MASS.

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"GREENWOOD," NEAR THOMASVILLE, GA.



A TUSKAGEE, ALA., HOMESTEAD.



"BEAUVOIR," BILOXI, MISS.

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"HOME PLACE": THE HOMESTEAD OF THE HAYDELS, PARISH OF ST. CHARLES, LA.



THE OLD MARMILLION MANSION, PARISH OF ST. JOHN THE BAPTIST, LA.

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The Georgian [Colonial] Period



HOUSE OF GEORGE LORIA, ESQ., ST. CHARLES PARISH, LA.



THE NEW ORLEANS BARRACKS, NEW ORLEANS, LA.

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THE URSULINE CONVENT, NEW ORLEANS, LA.

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THE ARCHBISHOP'S PALACE, NEW ORLEANS, LA.

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FROM THE HARBOR.

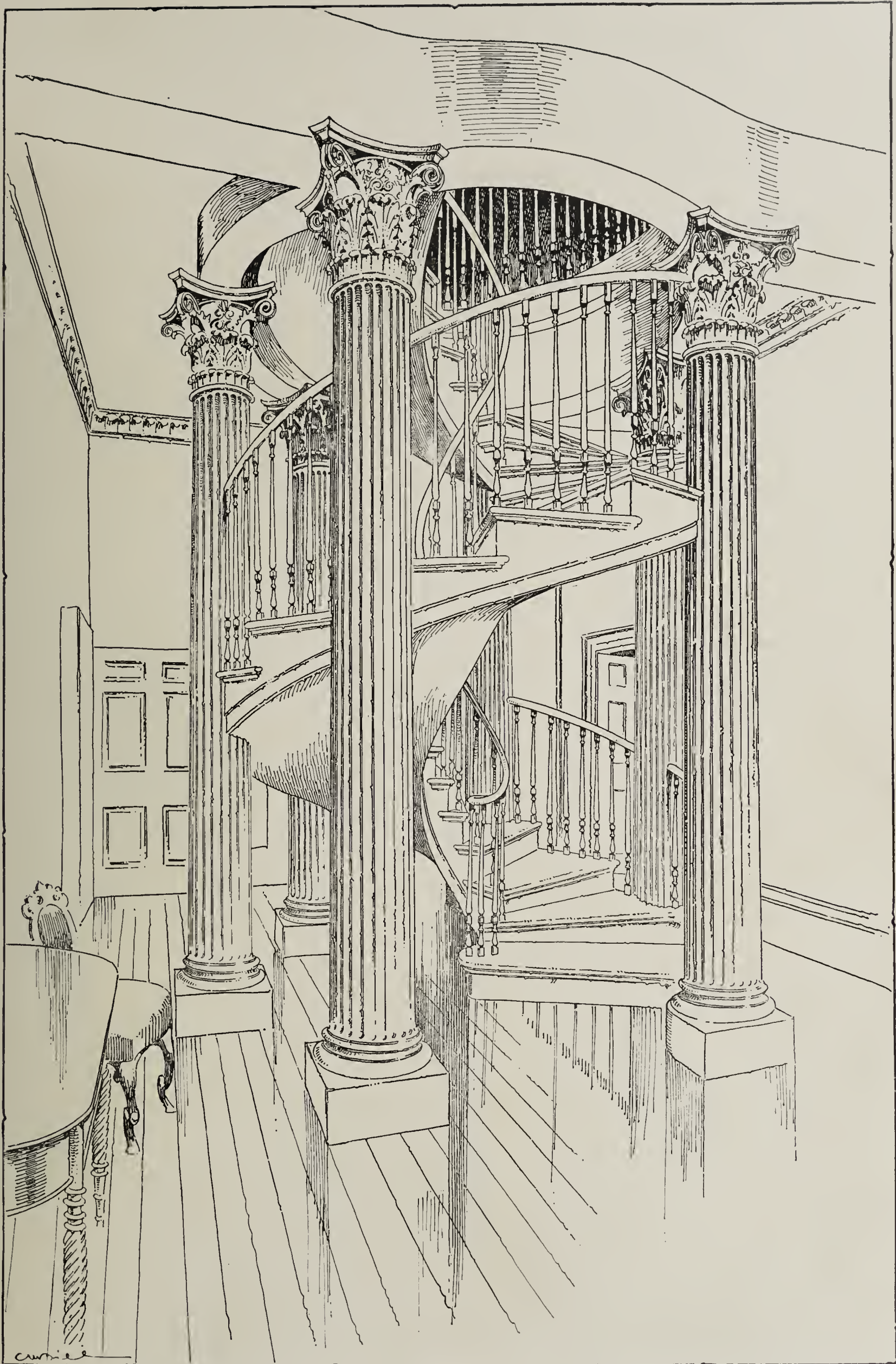


FROM THE LAND.

THE OLD EXCHANGE BUILDING, SAVANNAH, GA.

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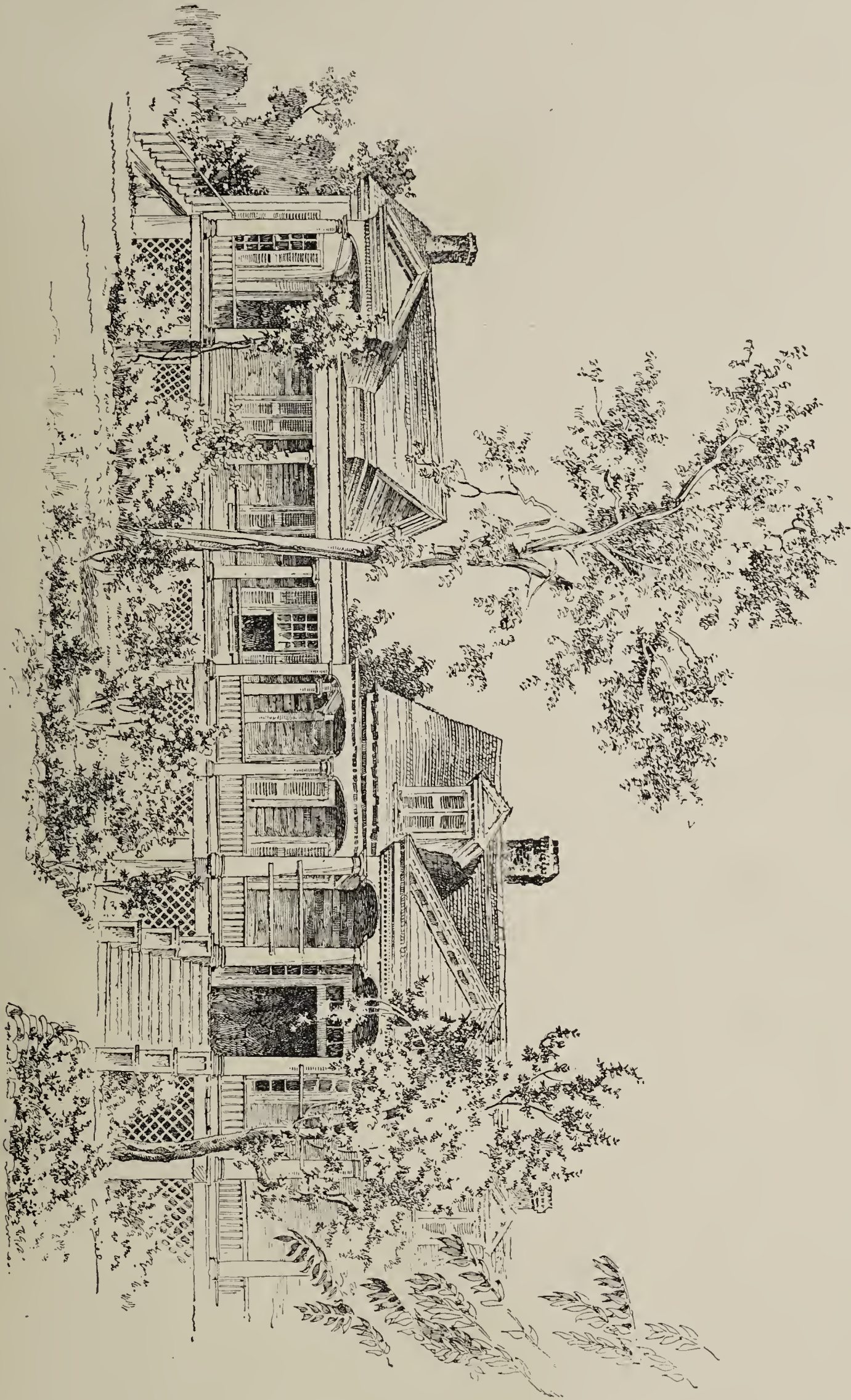
STAIRWAY IN THE BULLOCH HOUSE, SAVANNAH, GA.

[1830]

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The Georgian [Colonial] Period

“Edgewood” near Edgefield · S. C.



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The Georgian [Colonial] Period



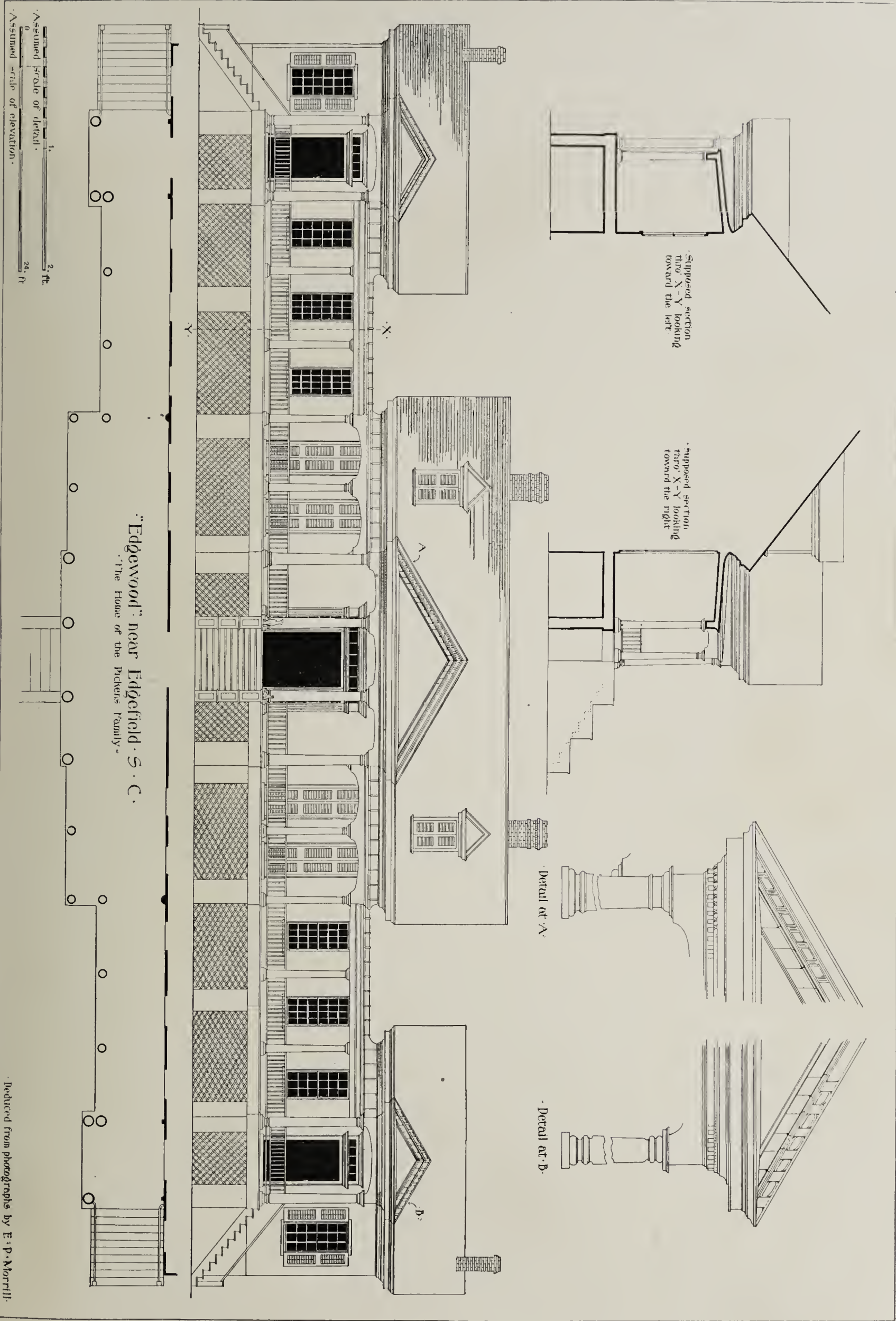
"EDGEWOOD," NEAR EDGEFIELD, S. C.
[DATE ABOUT 1830.]



"INGLEHURST," NEAR MACON, GA.
[EARLY XIX CENTURY.]

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The Georgian [Colonial] Period



THE FRONT.



"ASHLANDS:" HOME OF MRS. AUGUSTA EVANS WILSON, NEAR MOBILE, ALA.

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728.63



"MONMOUTH," NEAR NATCHEZ, MISS.



UNIVERSITY OF
"DUNLEITH" NEAR NATCHEZ, MISS.
[XIX CENTURY]
ARCHITECTURE.
ILLINOIS



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"BURNSIDE," LA., ON THE MISSISSIPPI RIVER.

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The Georgian [Colonial] Period



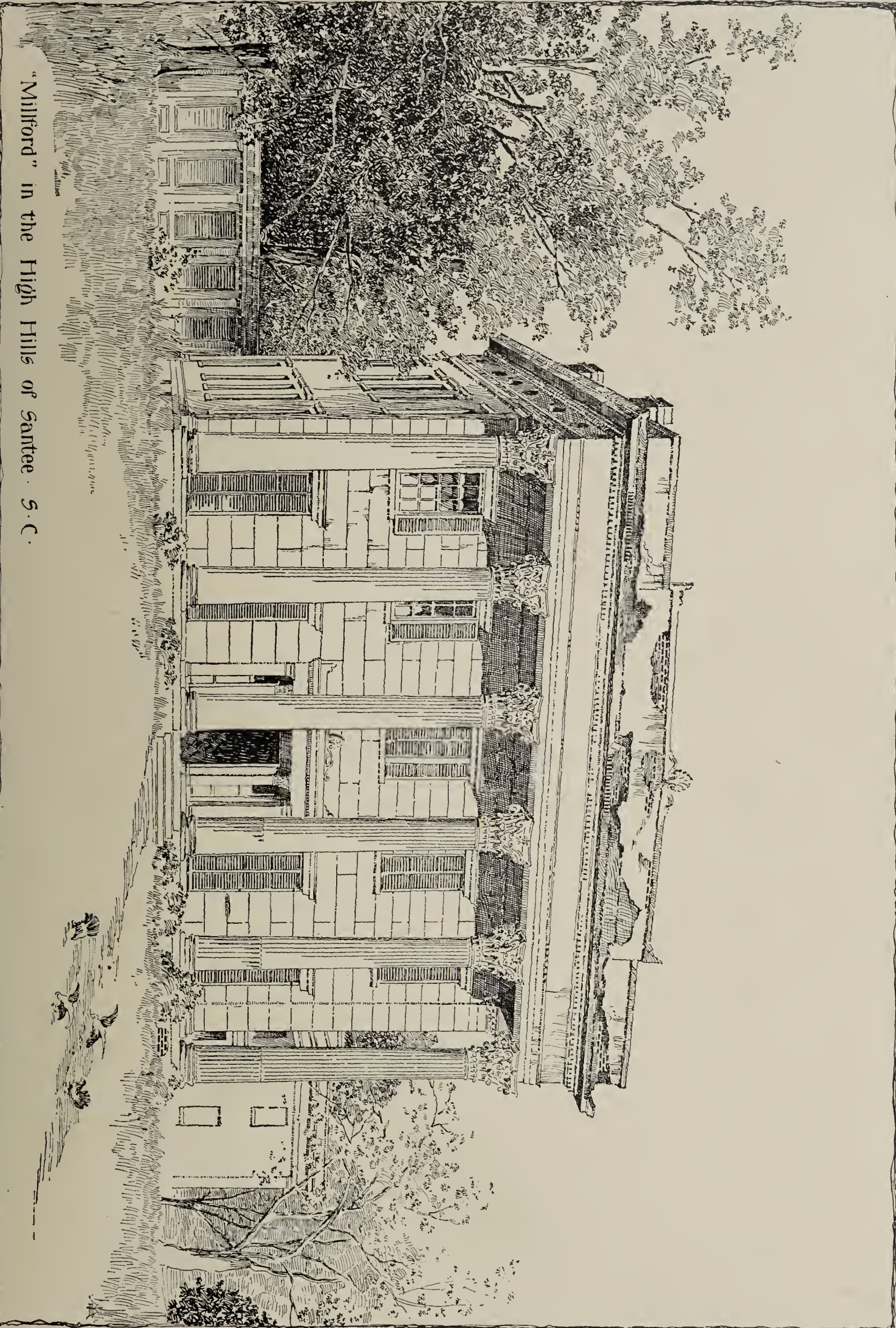
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ARCHITECTURE.
ILLINOIS



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The Georgian [Colonial] Period

"Millford" in the High Hills of Santee S. C.



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LEYDON HOUSE , ATLANTA, GA.



THE SAFFORD HOMESTEAD, NEAR MADISON, GA.

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The Georgian [Colonial] Period



"WINDY HILL," NEAR NATCHEZ, MISS.



HOUSE OF JUDGE REUBEN DAVIS, ABERDEEN, MISS.

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72862

The Georgian [Colonial] Period



"ARLINGTON," VA., OPPOSITE WASHINGTON, D. C.
[1802]



"MONTEBELLO," NEAR NATCHEZ, MISS.
[XIX CENTURY]
ARCHITECTURE.
ILLINOIS.



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The Georgian [Colonial] Period



"MONTPELIER," ORANGE CO., VA.: THE HOME OF JAMES MADISON.
[ABOUT 1795]
DR. WILLIAM THORNTON, ARCHITECT.

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The Georgian [Colonial] Period



"MOUNT AIRY," ON THE RAPPAHANNOCK, RICHMOND CO. VA.

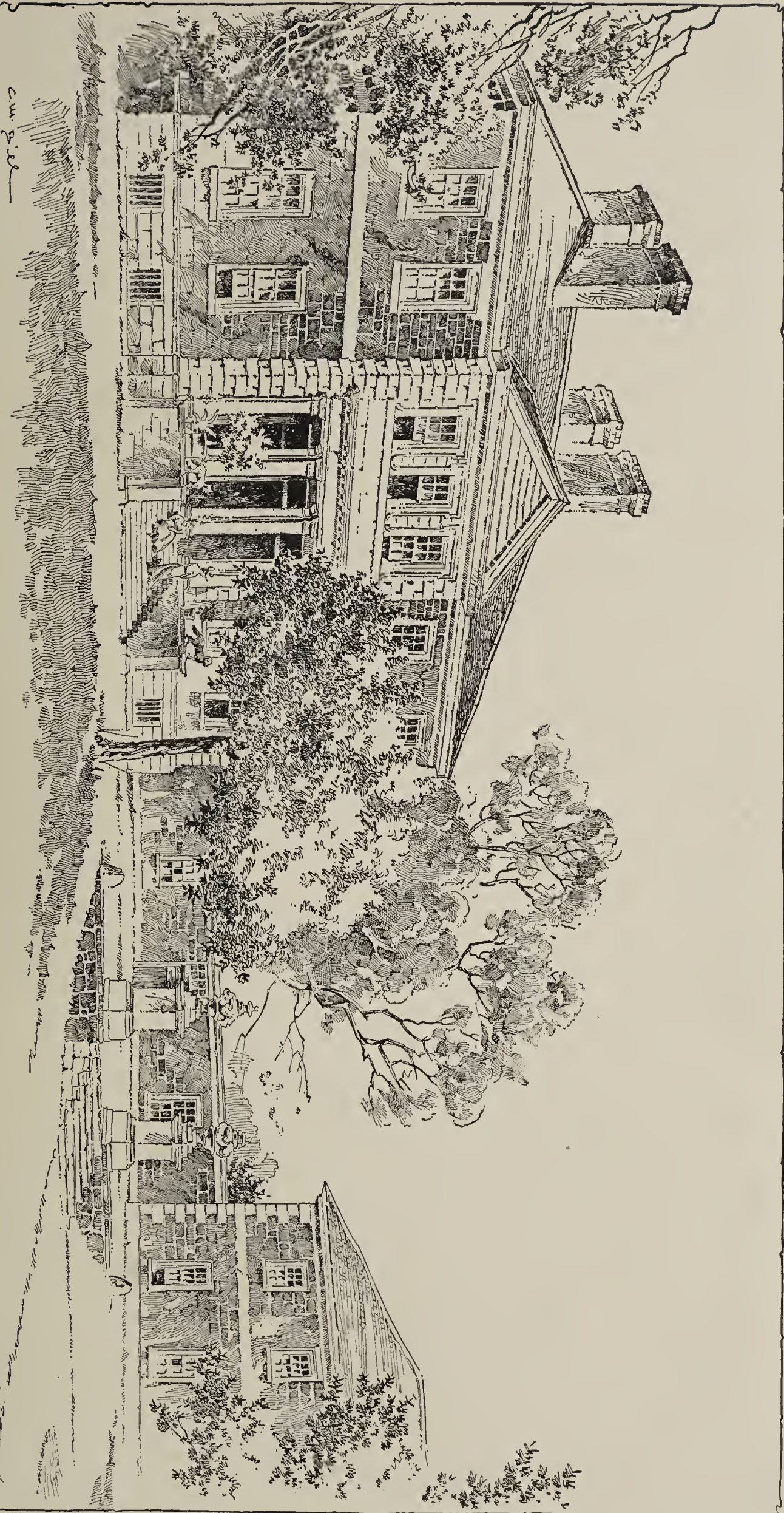


"CREWE HALL," MALVERN HILL, CHESTERFIELD CO., VA.

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“Mount Airy”. Virginia. The Home of the Tayloes.



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"WESTOVER," ON THE JAMES RIVER, VA.
[1737]

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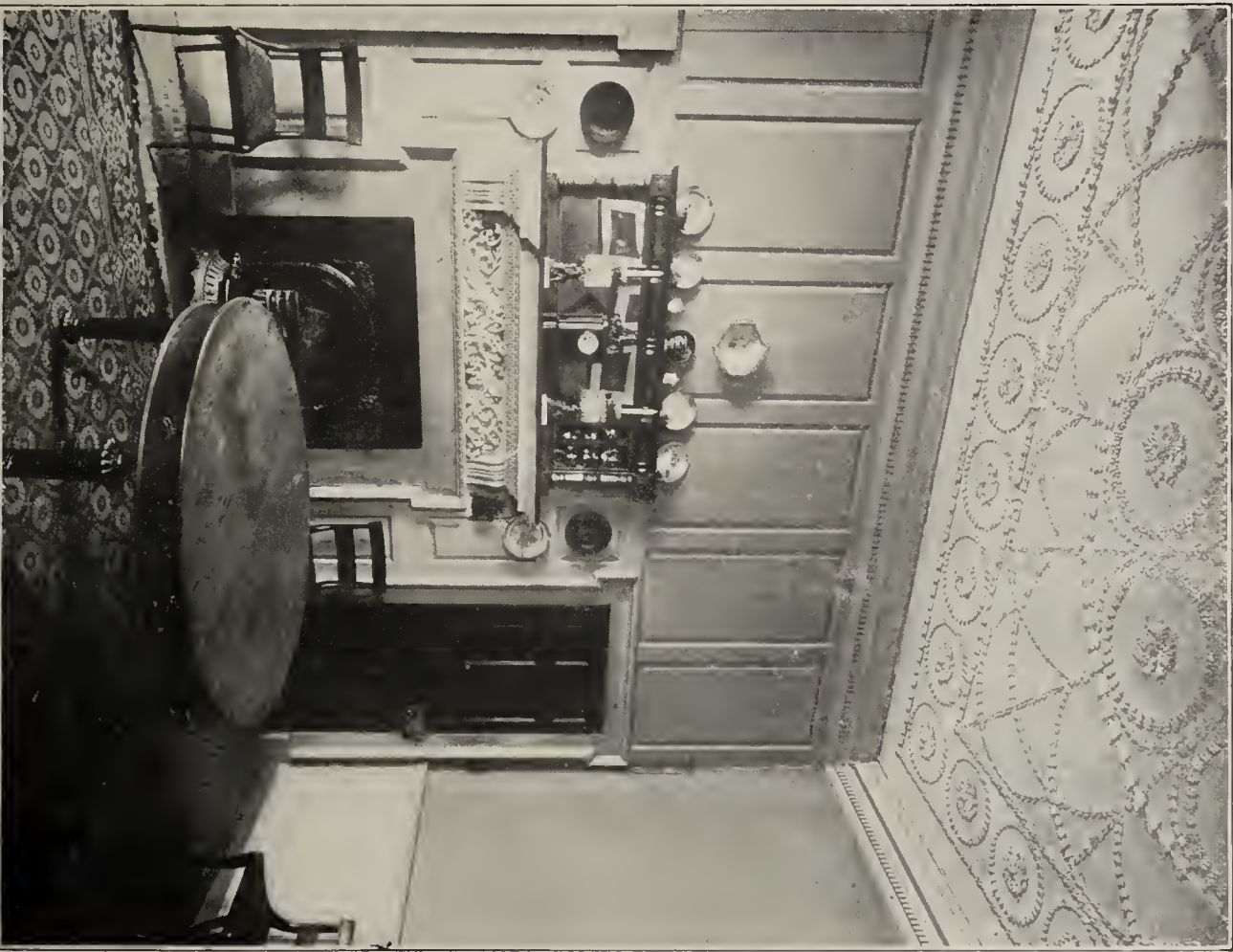
"KENMORE," FREDERICKSBURG, VA. BUILT BY COL. FIELDING LEWIS.

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The Georgian [Colonial] Period



THE DRAWING-ROOM.



THE DINING-ROOM.

"KENMORE," FREDERICKSBURG, VA.
BUILT BY COL. FIELDING LEWIS.

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"OATLANDS," LOUDON COUNTY, VA.
BUILT BY "KING CARTER" ABOUT 1790.

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THE REAR: "WOODLANDS," PHILADELPHIA, PA.

[ABOUT 1770.]

HELIO TYPE CO., BOSTON.

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DETAILS FROM "WOODLANDS": HOUSE OF WILLIAM HAMILTON, PHILADELPHIA, PA.
[ABOUT 1770]



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The Georgian ["Colonial"] Period.



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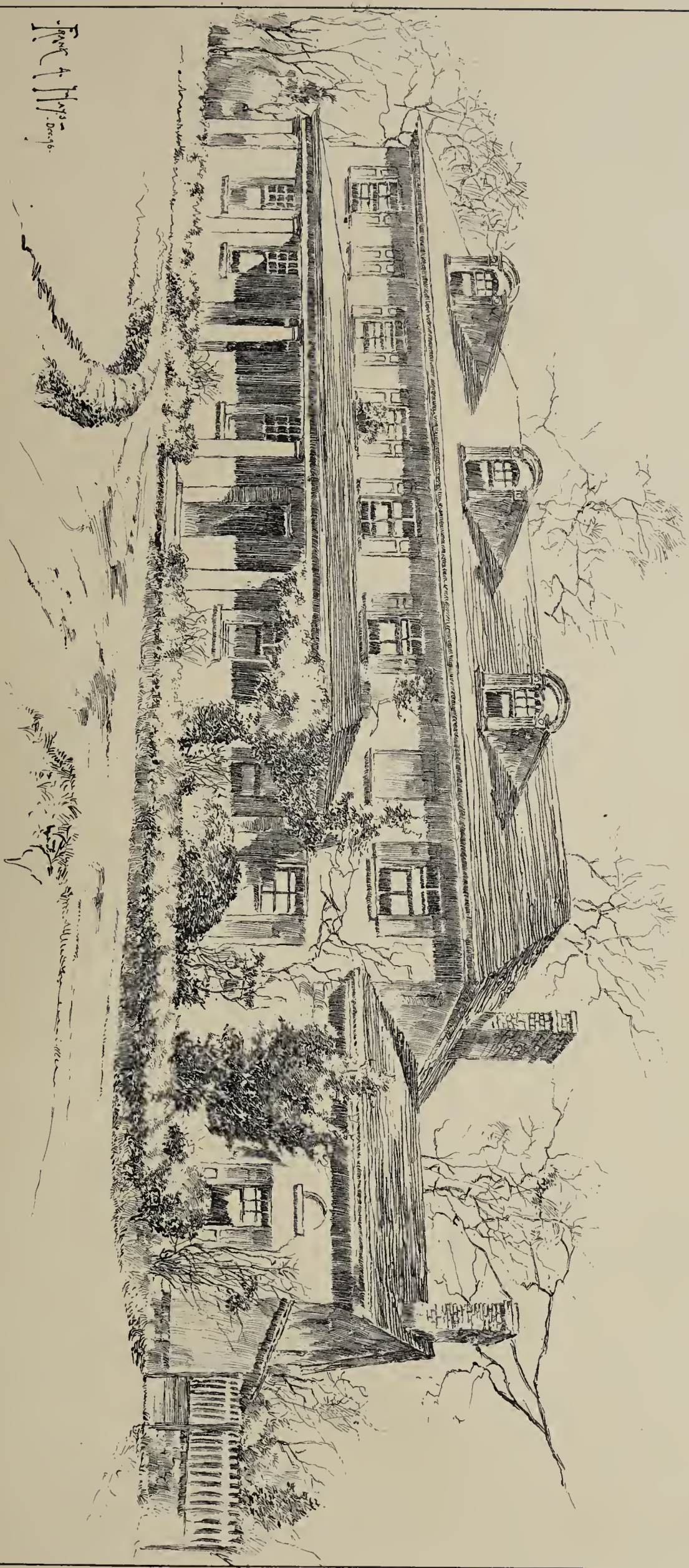
THE STABLE AT "WOODLANDS," PHILADELPHIA, PA.

[ABOUT 1770.]

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The Georgian ["Colonial"] Period.



JACQUETTS' HOUSE, NEW BRITAIN, CT.
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DOORWAY, 211 SOUTH 17TH. ST., PHILADELPHIA, PA.
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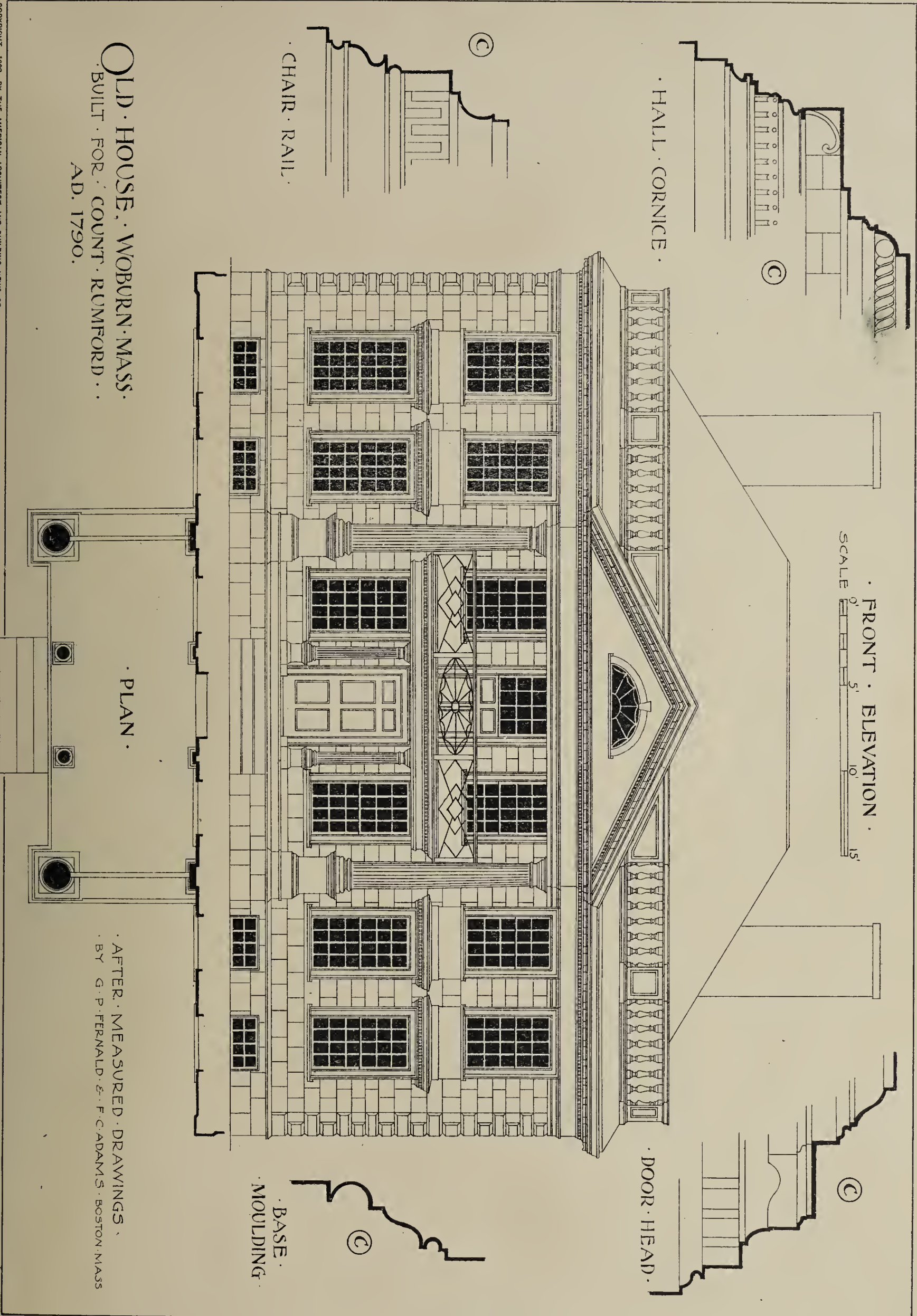
"ROCK HALL," LAWRENCE L. I.



THE APTHORPE HOUSE, NEW YORK, N. Y.

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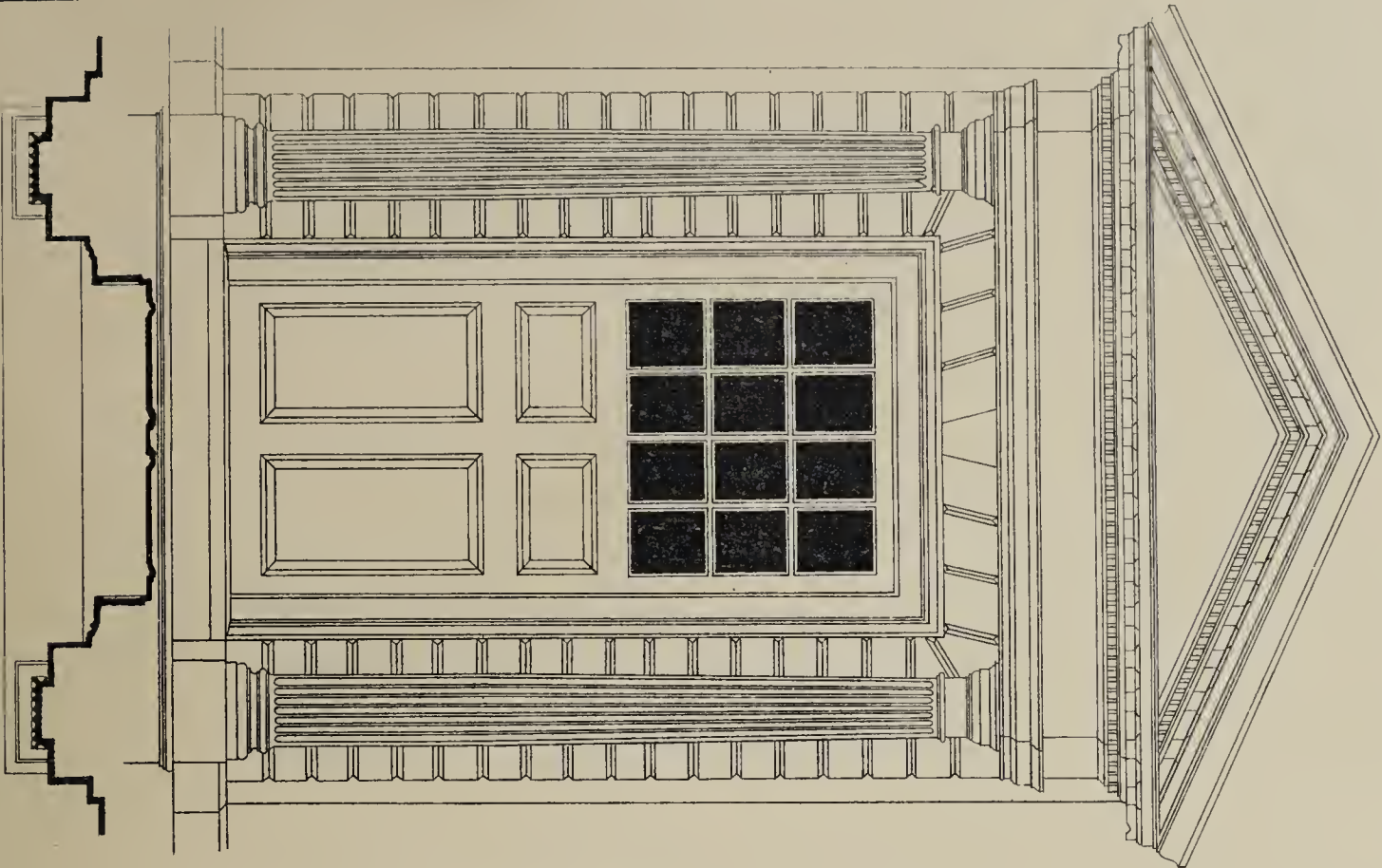


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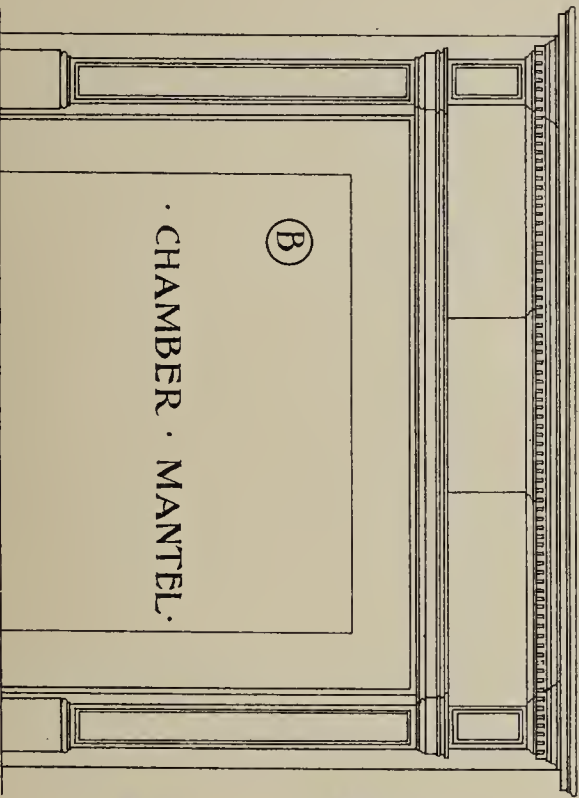
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The Georgian ["Colonial"] Period.



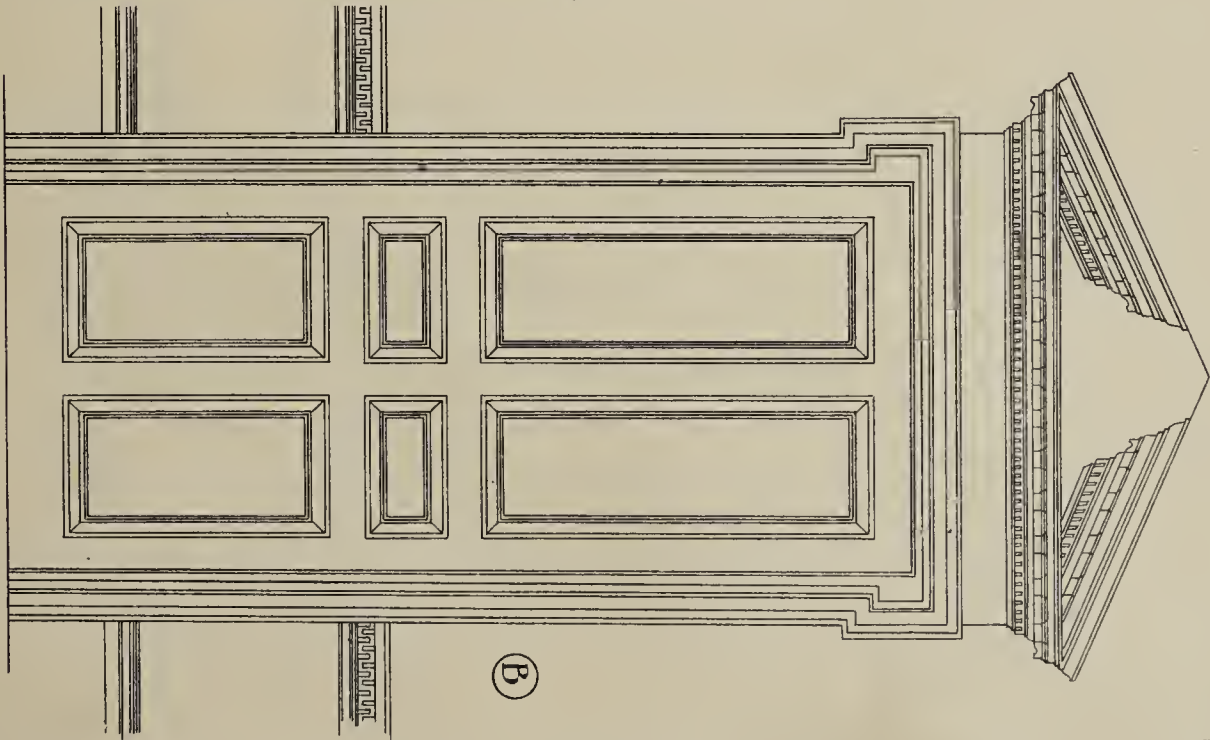
A · SIDE · ENTRANCE ·

OLD · HOUSE, · WOBURN · MASS.
· BUILT · FOR · COUNT · RUMFORD · ·
AD. 1790.
· AFTER · MEASURED · DRAWINGS ·
· BY · G · P · FERNALD · & · F · C · ADAMS · BOSTON · MASS ·



B

· CHAMBER · MANTEL ·



B

· BALL · ROOM · DOOR ·



C

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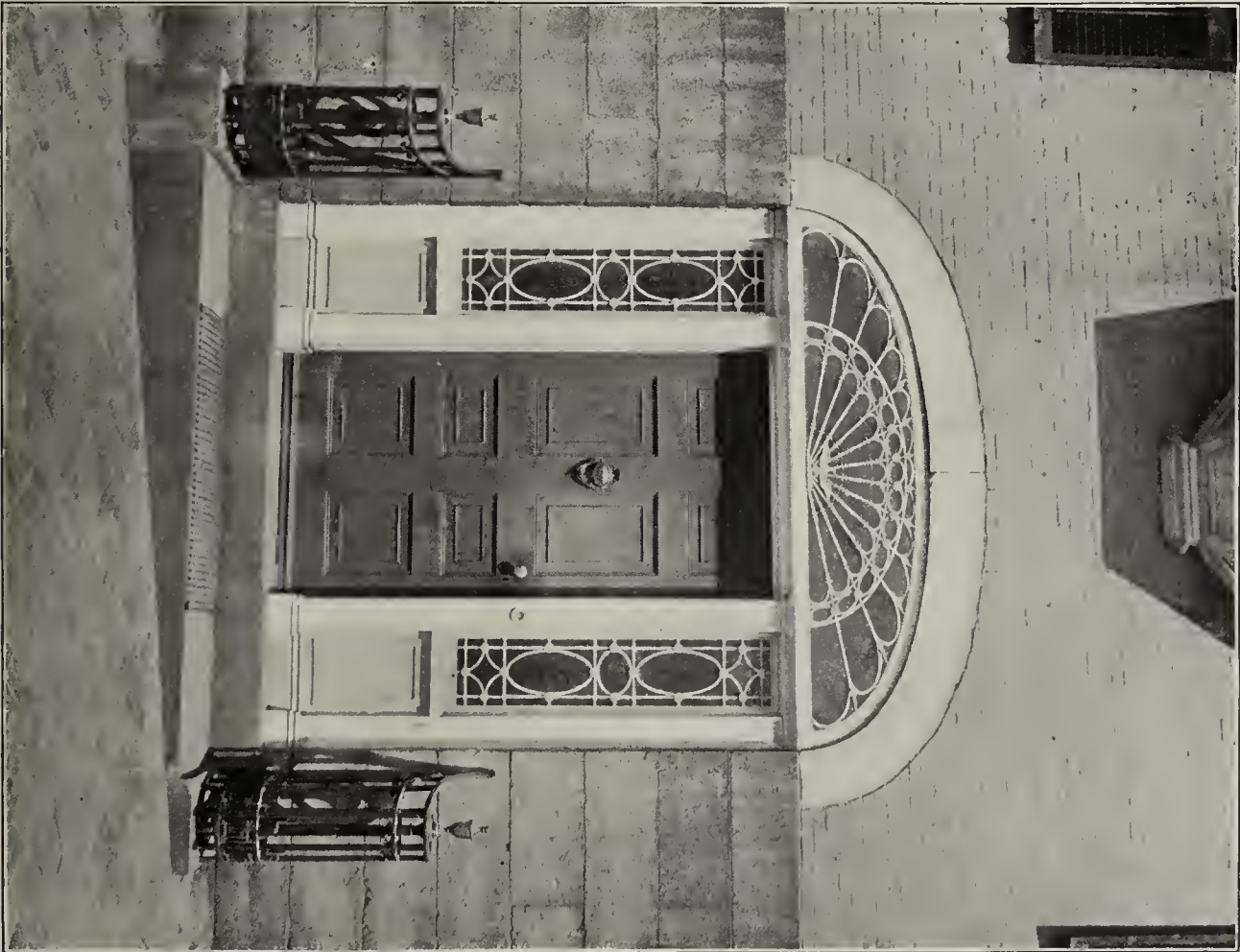


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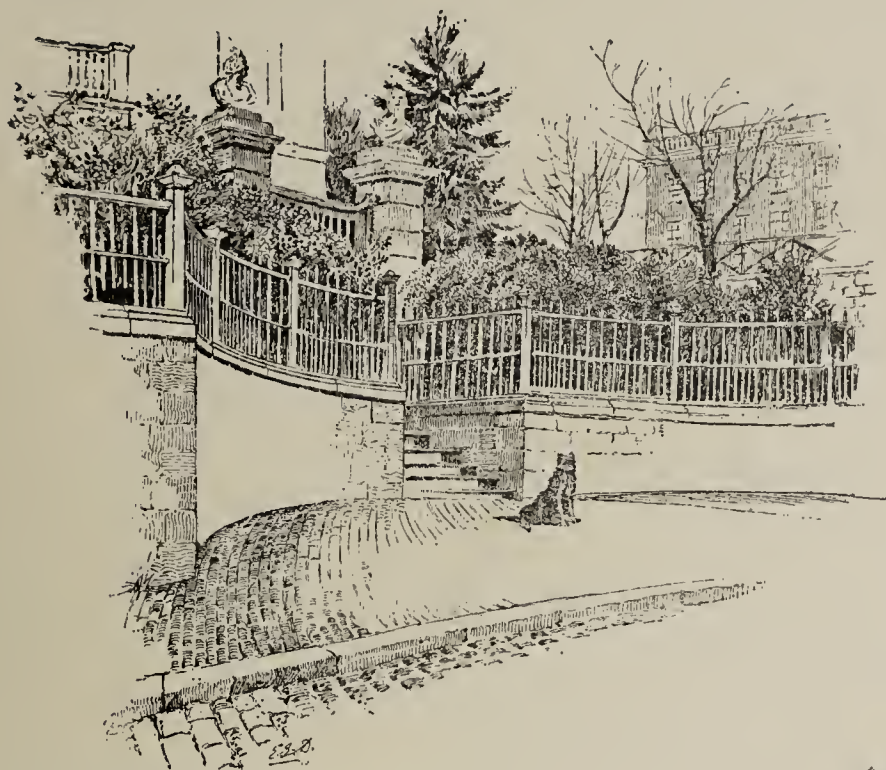
A DOORWAY AT MANTON, R. I.



DOORWAY ON BENEFIT ST., PROVIDENCE, R. I.

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The Georgian [Colonial] Period

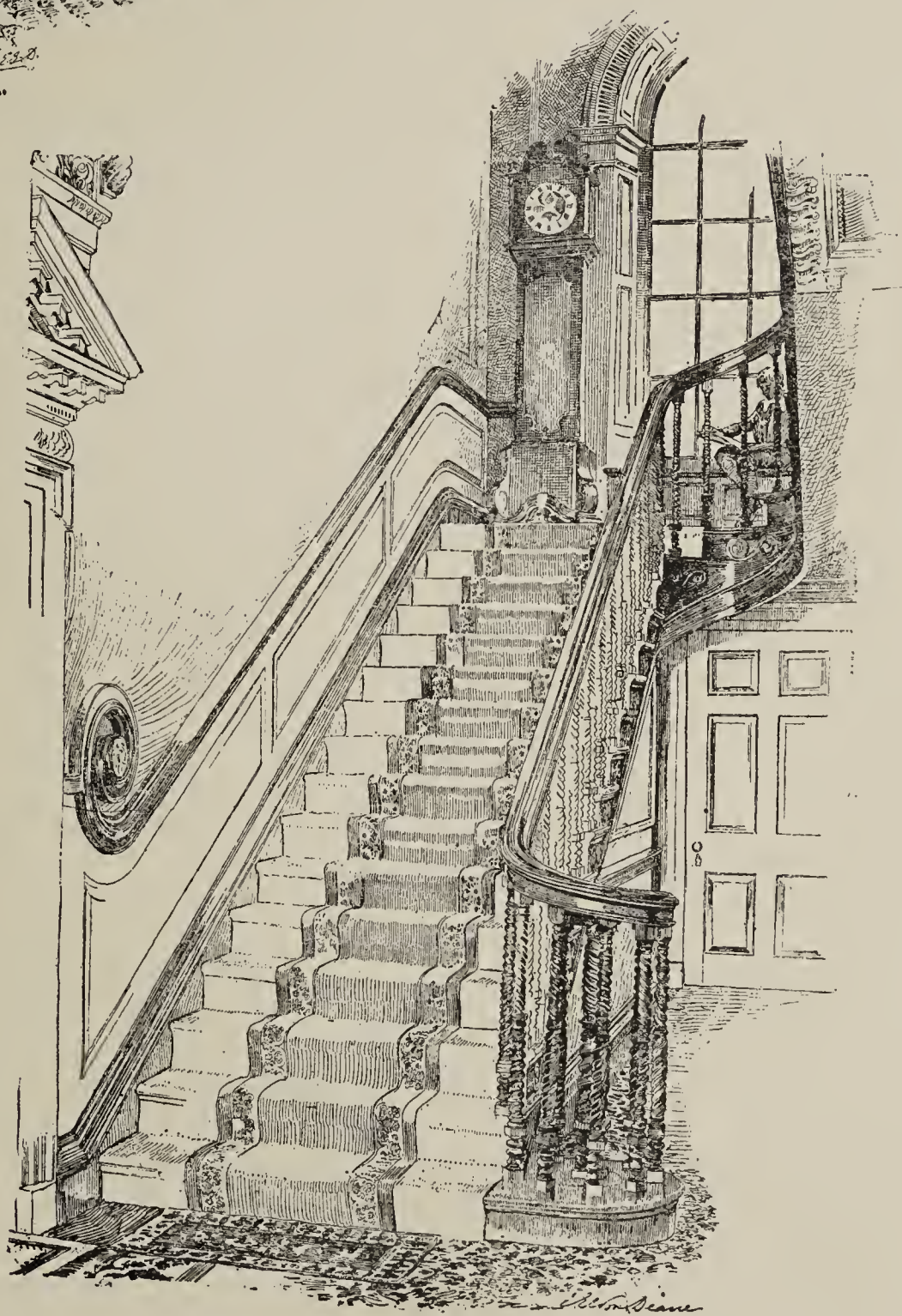


"The Approach"

The Brown-
Gammell
House.

• Providence • R. I. •

• [1786] •

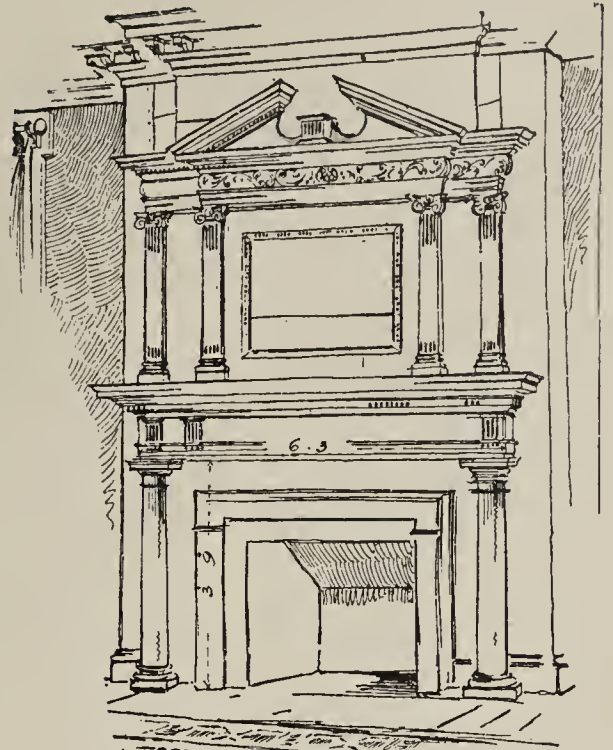


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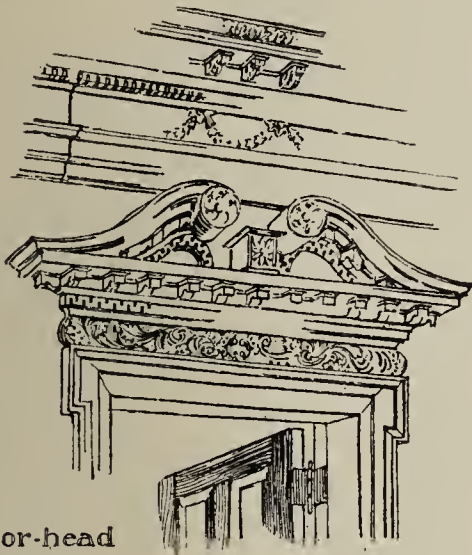
The Georgian [Colonial] Period



in the Parlor



Mantelpiece on Second Floor



Door-head in Hall.



Door-head in Parlor.

•The Brown-
•Gammell House.



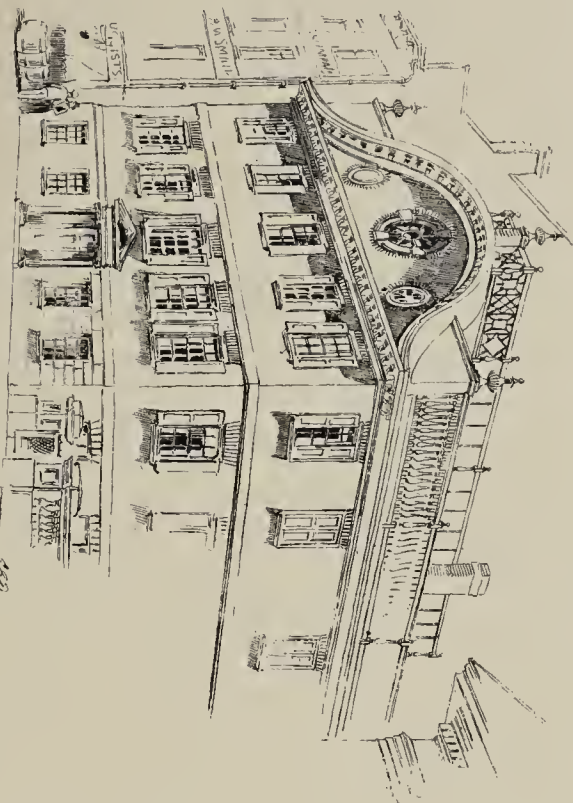
•Providence R.I.
•[1786].

Morning Room.

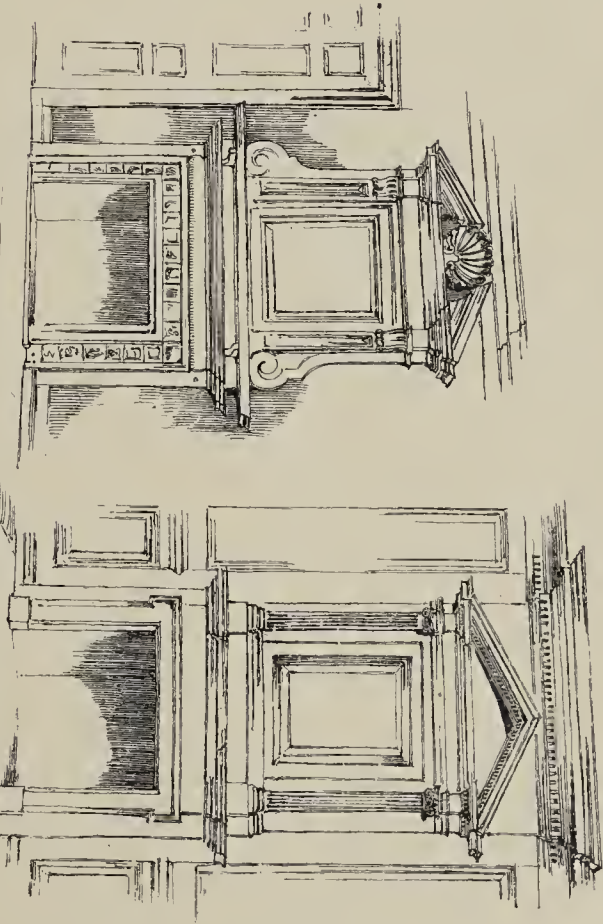
Sketches by E. Eldon Deane.

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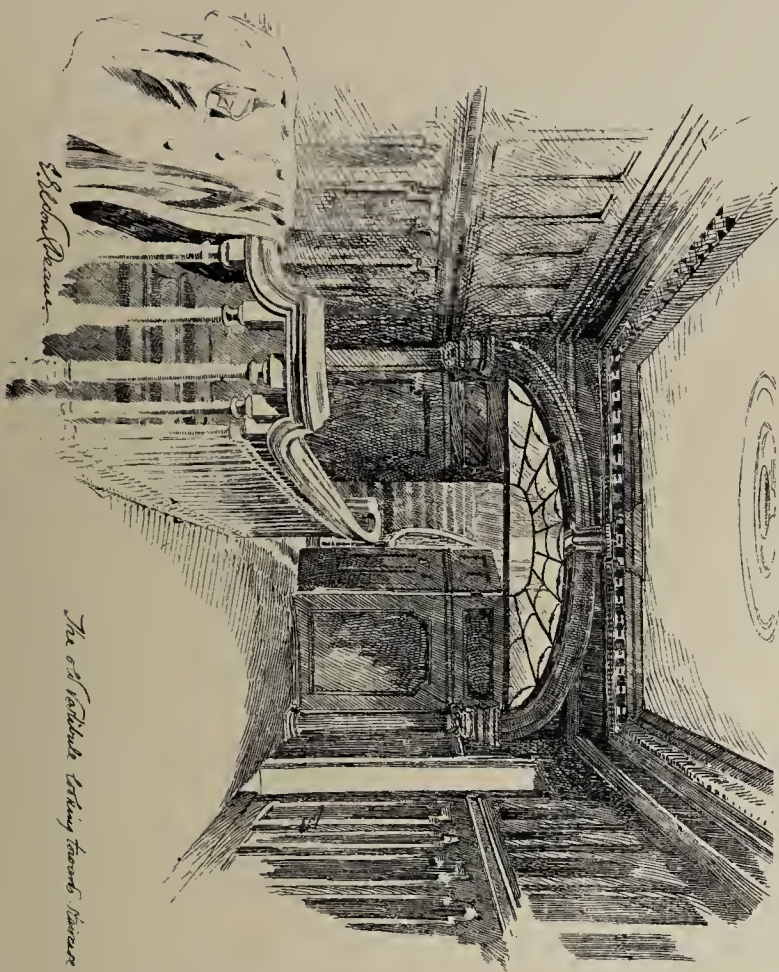
The Georgian ["Colonial"] Period.



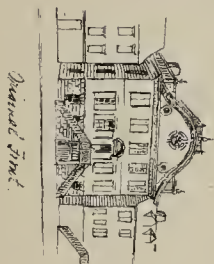
The Franklin, 1, Main St.



Door of Union Bank, Providence, R.I.

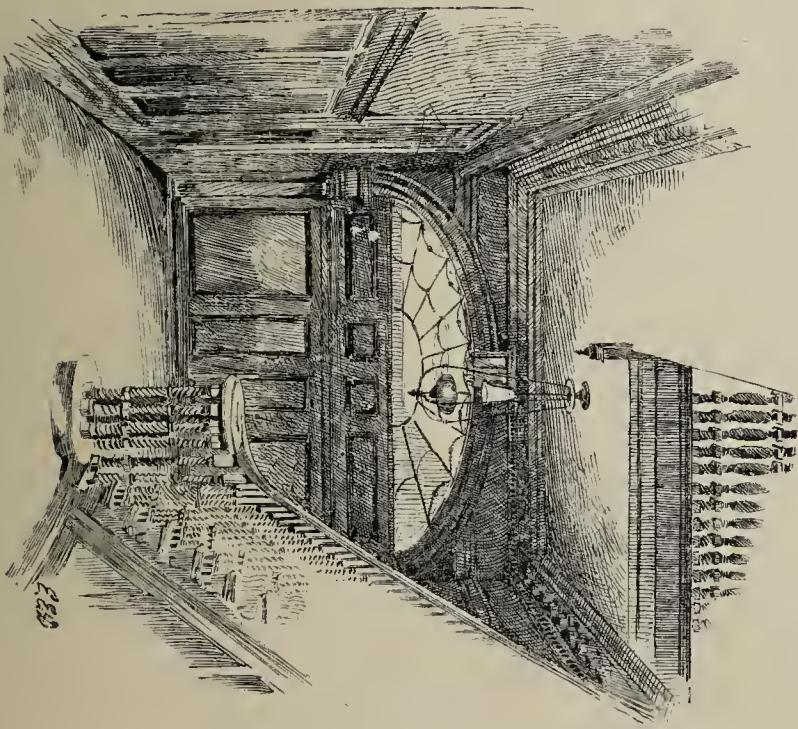


The old Federal looking toward interior



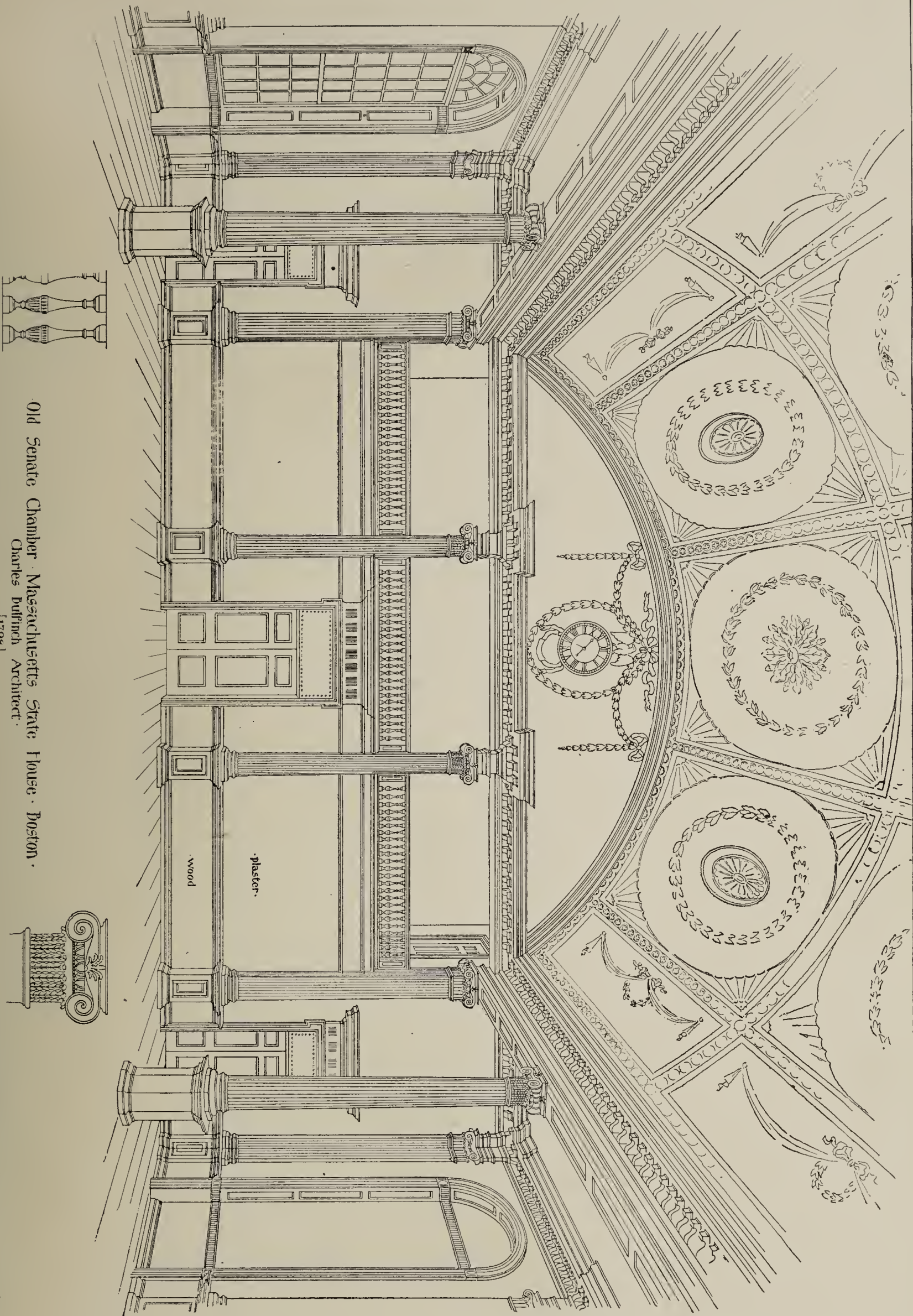
General Post

The old
Providence Bank
Building
South Main St. Providence, R.I.
originally built as a private residence.



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Old Senate Chamber, Massachusetts State House, Boston.

Charles Bulfinch Architect.

[1798]

Measured and drawn by E. P. Morrill.

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AFTER RESTORATION.
[1897]



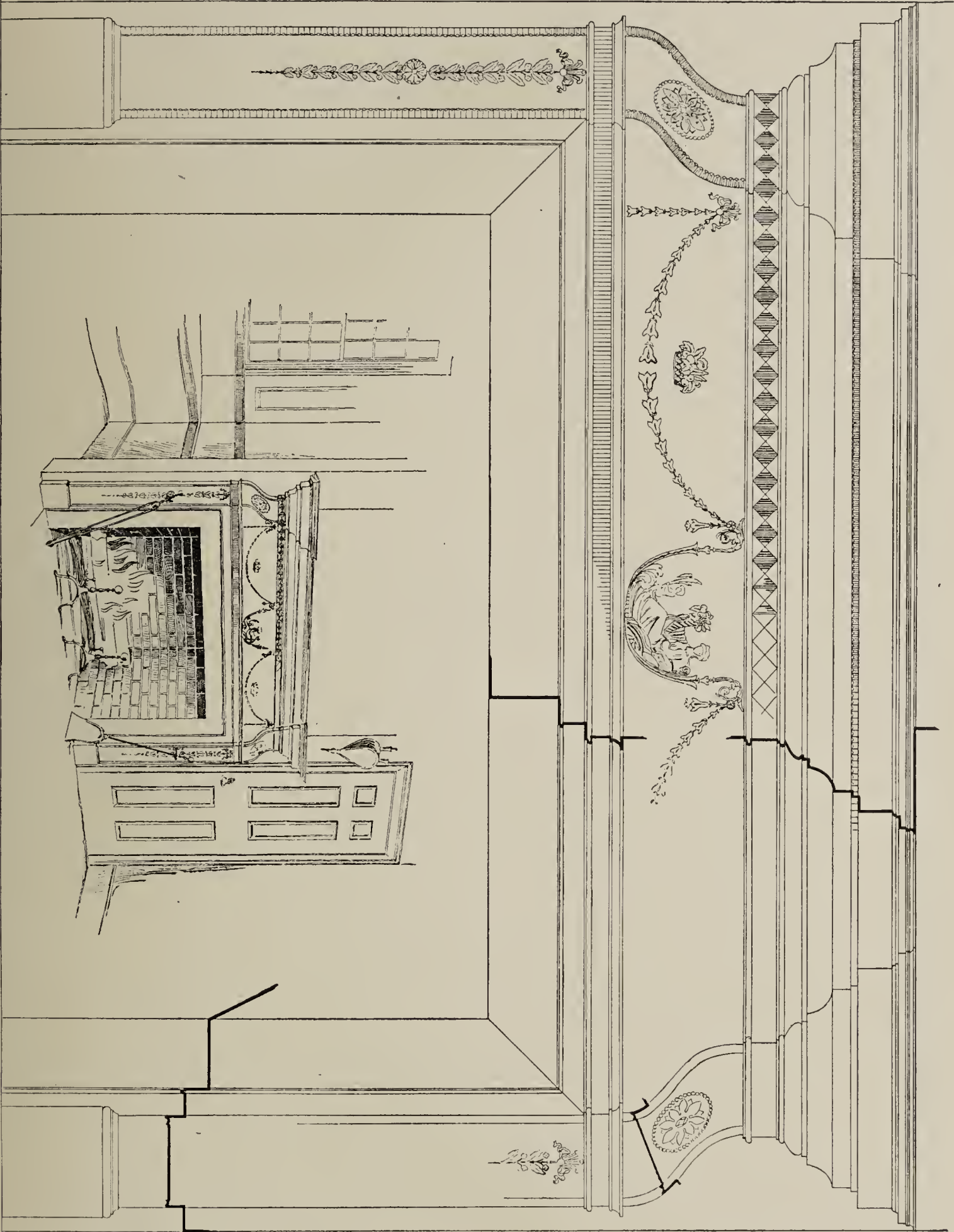
BEFORE RESTORATION.
[1895]

THE MASSACHUSETTS STATE HOUSE, BOSTON, MASS.
[1798]
CHARLES BULFINCH, ARCHITECT.

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The Georgian [Colonial] Period

Scale 3 4 6 9 12 inches



Parlor Mantel - The Waterman House - Duxbury - Mass.
[About 1703]

Measured and drawn by E. P. Morrill.
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The Georgian [Colonial] Period



THE "HERMITAGE," ON THE SAVANNAH RIVER, GA.



THE JAMES K. POLK MANSION, NASHVILLE, TENN.

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The Georgian [Colonial] Period



THE "HERMITAGE," ON THE SAVANNAH RIVER, GA.



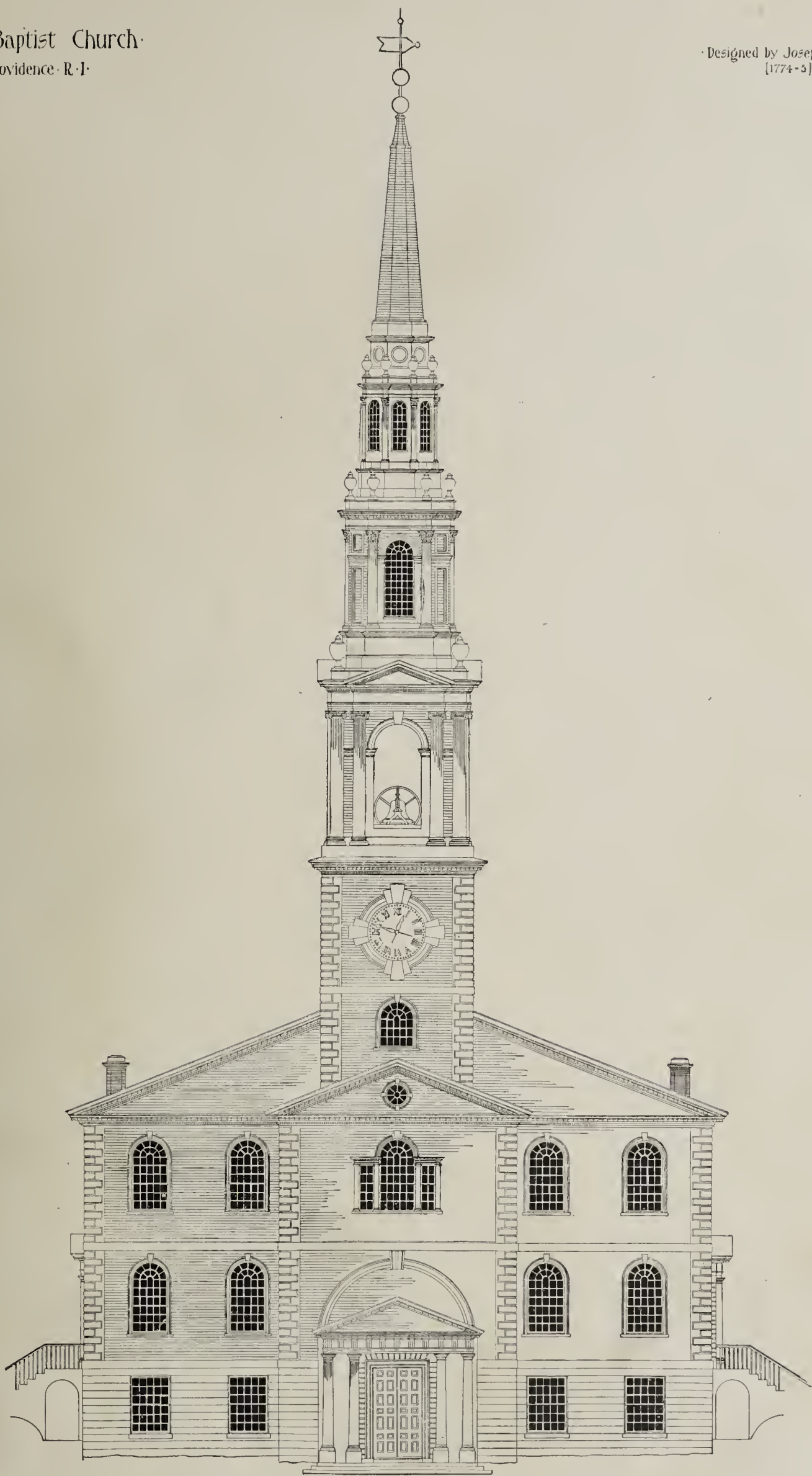
THE "HERMITAGE," NASHVILLE, TENN.

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The Georgian [Colonial] Period

First Baptist Church
Providence R.I.

Designed by Joseph Brown
[1774-5]



Measured and drawn by W.G. Pigeon.

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The Georgian [Colonial] Period



THE SOUTH FRONT.



NORTHEAST VIEW.

THE "WHITE HOUSE," WASHINGTON, D. C.
[BEFORE THE RECENT RESTORATIONS.]
JAMES HOBAN, ARCHITECT.

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The Georgian [Colonial] Period



THE CAPEN HOUSE, BINGHAMTON, N. Y.
[1810.]

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Savannah and Parts of the Far South.



THE student of Georgian architecture familiar with the Colonial work of New England, New York, the Genesee Valley and Virginia does not easily find interesting examples of the period farther south than Charleston and Beaufort, S. C. This may seem strange at first cry, but in reality it is what might be expected of a section of country developed for the most part late in the eighteenth century. Charleston, as is well known, was a

Bluff. To the south of Savannah there was practically nothing in the way of civilization until about the beginning of the nineteenth century, except the Spanish settlement at St. Augustine, whence voyagers made their way along the coast, little by little, settling first in one spot and then another, which accounts for the strain of Spanish feeling which shows itself, as is obvious to any who take time to study the situation, through the region between Savannah and Florida.



The Gilmer House, Bull and State Streets, Savannah, Ga.¹

fashionable community as early as 1773 with high ideas of art and architecture, with aristocratic tastes and manners. Beaufort and the neighboring sea islands were settled during the first part of the seventeenth century, and one of the earliest examples of good work in America is afforded by the Jenkins House on Edisto Island, which was built in 1683. Savannah, on the other hand, was a wilderness until 1733, when Oglethorpe landed with his party at Yamacraw

This reveals itself in the presence of low pavilion houses surrounded by one or two story verandas, between which and the characteristic houses of the Spanish West Indies and the quaint double-decked verandas of Charleston there is a strong analogy. New Orleans, to be sure, was settled about 1723—a few years earlier than Savannah—and should afford good examples, but (unfortunately for those who are interested in English work and the many phases of

¹ Photographed by Mrs. Thaddeus Horton.

its far-reaching influence) the early Louisianians were French and Spanish, and the architecture of the region proclaims the Latin rather than the Saxon.

Considering these facts it becomes apparent that the far South — Georgia, Alabama and Mississippi — was subject architecturally to the influences exerted by two different nationalities. The Georgian ideas of the English travelled south in company, naturally enough, with the early English settlers, who, as a class, being richer than the French Huguenots of the same period, built finer houses than the latter, thus exerting a more powerful influence architecturally. This influence may be said to have particularly affected the coast regions, whence it swept across the country, meeting finally a counter-current from the West — the influence of the French and Spanish styles from New Orleans. Of these the English was destined to finally prove itself the most pronounced throughout the South; for, having acquired the habit of looking to the mother country for prototypes, the Southerner, always less violent in his antipathies to the English than his Northern brother, continued to do so after the Revolution, which accounts for the presence of the colonnaded house of the far South. This, strictly speaking, is an off-shoot from the Classic revival which raged in England toward the last of the eighteenth century and first appeared on the east coast of America about 1800, whence, becoming immediately popular and being well adapted to the climate, it spread through the entire South from the Atlantic to the banks of the Mississippi and beyond them, enjoying a great popularity in the very heart of the French district. In fact, the white-columned house, despite its foreign origin, may be said to be more truly vernacular than anything in the South, for, in time, the ideas back of it became so absorbed by the Southern builder as to be almost a natural product resulting logically from the demands of climate and the tastes of the people.

Savannah, Ga., though a seaport town of the Colonial period, is strangely disappointing architecturally, and contains few specimens of any value, which is rather odd in

view of the fact that, although the city was not settled until 1733, it had advanced far enough in the ethics of civilization by 1738 to hold balls and dinners in honor of distinguished English visitors and of those who were continually coming over from Charleston to have a hand in the management of things and to acquire for themselves and their heirs landed

interests of one kind or another in the new colony.

In fact, though entirely different in exterior aspect, Savannah is redolent with suggestions of the Carolinas, especially of Charleston. There is Bull Street, named for Col. William Bull, of Carolina, who laid out the city of Savannah. There is Drayton Street, named for Thomas Drayton, of the Ashley River, and St. Julian Street, called for James St. Julian, a friend of the Georgia Colonists; and, although the Savannah houses for the most part belong to a later period than the interesting old dwellings pictured in earlier pages as representing the architecture of Charleston, the observer is constantly running upon, unawares, old Georgian doorways set in the plainest of clapboarded houses, fan-lights, bits of old ironwork: all of which remind one that ideas once cast

abroad are continually cropping up in fertile places. The paucity of early work in Savannah may be due to two different causes, first, that two fires swept the city, the last as late as 1802; second, that aside from General Oglethorpe and his party, which included the rich immigrants, Colonial Georgia

was more an asylum for those who sought to prove that poverty was no disgrace than for those favored ones of fortune interested in building fine houses.

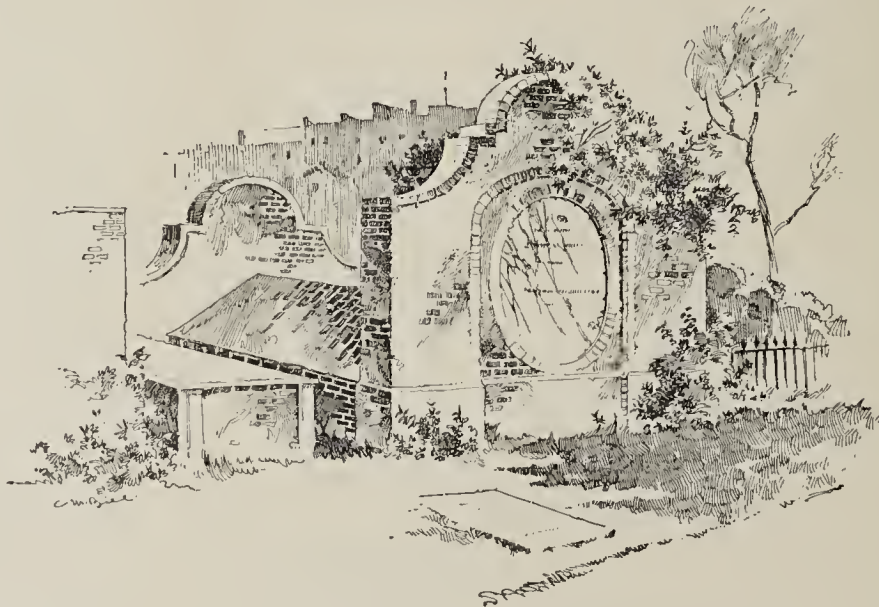
The oldest structure of any consequence in Savannah to-day is the Exchange Building, which, begun in 1799, has filled a variety of functions for over a century, having been as often used as a theatre, a ball-room, and a place of general assembly on patriotic occasions as for commercial purposes.

Next to the Exchange Building the oldest and perhaps the most interesting pieces of work in Savannah are four residences which were built about the same time by the same architect and may therefore be classed together.

These are commonly spoken of as Scarborough house,



The Old Exchange, Savannah, Ga. [1799.]



An Old Brick Tomb, Savannah, Ga.

which is situated in Yamacraw, the oldest section of the city; Owens house, the Telfair residence, now the Telfair Art Gallery, and Bulloch house on Orleans Square.

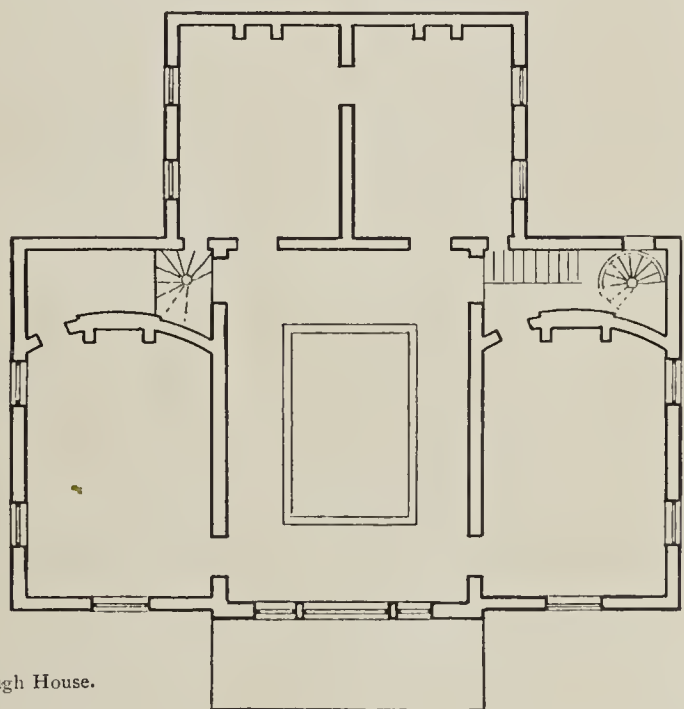
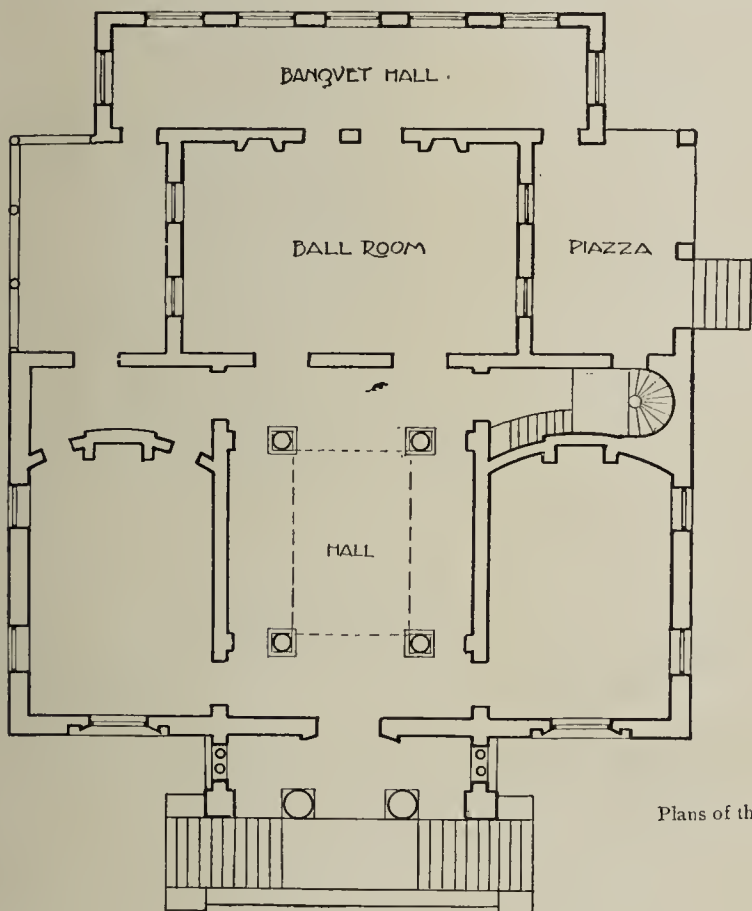
All of these houses were built by an English architect by the name of Jay who did considerable work in and around Savannah early in the nineteenth century. The Owens house is known to have been built in 1815, the Bulloch house was completed in 1818 and the other two about the same period. The Owens house, strange to say, is built of "tabby,"¹ which must have been a material new to the English architect; the others are of brick sent from England presumably, although native brick was procurable in Savannah as early as 1820. The Owens, the Telfair, and the Scarborough houses are not dissimilar though they are quite differently proportioned, and may be said to express, in a vague way the architectural personality of the builder. Of the three the Scarborough house is the most interesting. Though at present utilized as a negro school and situated in the heart of a rough district, robbed of all interior adornment, marred by the elements, and deprived by chance of the quiet and repose to which in



Scarborough House, Broad Street, Savannah. [1815.] Jay, Architect.³

All of the houses built by Jay in Savannah were square in plan, with kitchen and servants' rooms in an ell to the rear. All of the rooms were large, the feature of each house being invariably the staircase, which in each of these four instances was constructed differently. In the case of the Scarborough house the staircase, which is exceedingly wide and of a rather heavy design, rises abruptly immediately in front of the entrance, leaving an open space to the rear of it; the Telfair staircase rises in very much the same manner, but is constructed differently; the staircase of the Owens house rises about the middle centre of the hallway to the rear of a colonnade consisting of four gold-capped Corinthian columns, and ascends to a landing, on either side of which second runs arise completing the ascent to the story above, the stair-opening thus made forming a sort of arcade through which those on the upper story can see what is going on below. The staircase² of the Bulloch house is spiral in character.

Although the city of Savannah is disappointing in itself to those interested in searching out specimens of the early work of American builders, the surrounding country, if studied understandingly, offers many interesting suggestions in the way of country houses which point to that mode of life peculiar to the far South prior to the Civil War. One of the



Plans of the Scarborough House.

the natural order of things old places seem entitled, it possesses still, though given up to vulgar usage, a singular air of repose and dignity.

¹ "Tabby" is evidently a corruption of the Spanish "*tapia*," a mud wall, and the material is a species of concrete or artificial stone composed largely of pounded oyster-shells. The tabby-built house of South Carolina and Georgia must not be con-

best of these is the "Hermitage," on a rice plantation on the Savannah River, six miles or so out from the city, which though not built until about 1820, is interesting, inasmuch as the materials used in its construction were chiefly native bricks which are known to have been manufactured on the

founded with the houses built in Florida of coquina, a natural limestone with marine shells and coral for the conglomerate. — ED.

² Plate 9, Part XII. ³ This and the subjects on pp. 92, 93 after photographs by Mrs. Thaddeus Horton.

spot; and furthermore in that it has preserved to this day the quaint negro cabins and quarters that were in use during slavery, the place as a whole having been but lightly touched by the hand of those given to modern improvements.

It is curiously interesting during these days which, even in the South, are so far removed in spirit from the days of half a century ago to find oneself surrounded by the symbols of a life which to modern eyes is curiously unlike anything now existing. Passing up the wide sandy road that leads to the "Hermitage," bordered on either side with giant water-oaks overgrown with tillandsia (Spanish moss), one sees the brick mansion itself at the end of a vista of misty, swaying drapery, flanked to the front (or rear, whichever you prefer, the "Hermitage" having two fronts, one facing the river and the other the land road) with parallel rows of negro huts, some of brick, others of wood, and still others of tabby, having, as a rule, thatched roofs. There, too, is the slave hospital, an unusual-looking pavilion-like structure smacking of the West Indies. Little by little the slave-quarters of the "Hermitage" have fallen into hopeless disrepair; but enough remains even at this late day to interest, not only students of American civilization, but even the casual observer, who, as a rule, is not susceptible to historical impressions. The "Hermitage" produces an indescribable sensation. The house, though more or less Georgian in character, with a tendency toward such thoughtful work as could be produced in that locality at that period, represents on the

The civilization of Charleston prior to the Revolution as well as that of Salem, Mass., and the other coast cities of the Colonies, was practically English, just as the life that obtains to-day in the "British Dominions Beyond the Sea" reflects the ideas and ideals of the mother country; but the civilization that arose in the far South after the Revolution was of another *genre*. This is particularly true of the rice-plantation district, and the cotton, or "black," belt,

which began in the central part of Western Georgia and stretched across Alabama, Mississippi, and a part of Louisiana, in which, prior to the war, the greatest number of negroes were congested, their presence being a necessary adjunct of the successful production of the vast crops of the region. Each of the world's great staples creates a life peculiar to itself to which those who handle it are subject, and, as a natural result, existence in the rice-regions of South Carolina and Georgia and in the cotton-belt,

though colored, it is true, by English and French influences, so adapted itself to the climate and to the large, yet simple, demands of plantation duties as to produce something similar yet different, something altogether American, colored and modified by the gentle genius of the Southern country. The region between Savannah and Brunswick, around about Darien, and up and down the Altamaha River, comprised the richest rice-lands in Georgia, stocked with game — wild duck, wild turkey, snipe, woodcock, rice-birds — shaded with live-oak and cypress trees, and dotted here and there with green



Telfair Art Gallery, Savannah. [About 1815-20.] Jay, Architect.



Mitus House, Orleans Square, Savannah.



Owens House, Savannah. [1815.] Jay, Architect.

whole a later epoch than the buildings we have been considering. It also represents a civilization later than that of the Colonial period. Nevertheless, the place, as a whole, surrounded, as it is, with slave-huts, beyond which stretch the low, level rice and cotton fields, through which the broad Savannah River wanders at pleasure, dawdling here and hurrying there, stands for a mode of life more typical of the south of the United States than any of the more formal abodes of a more formal people.

marshes. These regions exhibit a great variety of plantation-houses possessing no architectural features, being for the most part mere carpenter-shacks, yet so obviously the result of human existence and its needs, of demand and supply, as to be valuable as types. It is strange how a house with no architectural enrichment, with no architectural grammar, so to speak, may yet possess a certain charm, a certain original value of its own. The art of building, always so closely allied to the many phases of human life, is never more obviously so

than in the plantation-districts of the far South, and there one sometimes comes upon original ideas of construction, crudely expressed, but interesting, and often significant.

One of the celebrated plantations of the Altamaha region was formerly owned by Pierce Butler, whose marriage with Fanny Kemble was one of the notable events of the early thirties, and it was while spending a winter at this place that the actress wrote her celebrated "*Journal of Life on a Georgia Plantation*," which was published some years later and widely read both in this country and England. The house on the Butler estate is no longer standing, having been a poor thing, somewhat after the bungalow style, built by the crudest of slave labor.

Perhaps the most pretentious piece of work on the Altamaha was "Hopeton House," the place of James Hamilton Couper, who, in common with Pierce Butler, had large holdings in this section as well as on the sea islands which hug the coast of Georgia and produce as fine sea-island cotton as the world affords. Hopeton House is now a ruin, but from sketches of it preserved in the Couper family it appears to have been after the style of an English manor-house. The plans of Hopeton House were drawn by Mr. Couper himself, and the building operations were conducted under his supervision, for, in common with many Southern gentlemen of that period, he was a student of architecture and a liberal subscriber to English periodicals and plates.¹ Another example of his work is afforded by Christ Church, Savannah, built about 1838, which, though rather com-

¹ Voluminous works on architecture and folio-plates are to be found in many old Southern libraries.

² Writes the Hon. Amelia Murray in her letters: "Mr. Couper tells me he once tried the capabilities of the most active among his people by giving them the cultivation of fifty acres for themselves; the first season, under direction, the plantation cleared \$1,500, which he took care to give to them in silver, hoping that would incite their industry; the next year he left to their own management; the crop lessened one-half; and the third season, left to themselves, they let the land run to waste so that it was useless to let them retain it. Yet these same people will labor readily and contentedly under good superintendence. And such is their feeling for their master that in some cases where freshets have put his crops in danger they have worked freely eighteen hours out of the twenty-four to save them — more than they would have done for themselves in any such case. The thanks of Mr. Couper and a few little presents made them quite happy. They are devoted servants and miserable free people. When I watch the con-

mercial in character, is perhaps the most interesting of the Savannah churches.

"Hopeton" was the scene of a very fashionable and elaborate winter life from the early thirties until the late fifties, and guests from all parts of America and abroad were entertained there after the hospitable style of the Southern planter; the life that obtained there being, on the whole, not dissimilar

from the life that is considered peculiar to the country gentry of England, with the exception that the crop was cultivated by black slaves instead of by white tenantry. Indeed Mr. Couper made an effort to adopt the English tenantry plan in its entirety,² but the negro character proved too shiftless to be entirely entrusted with the management of land. One of the many notable guests entertained at "Hopeton" during the early fifties was the Honorable Amelia M. Murray, an English litterateur and Court lady, who, while



Bulloch House, Orleans Square, Savannah. [1818] Jay, Architect.

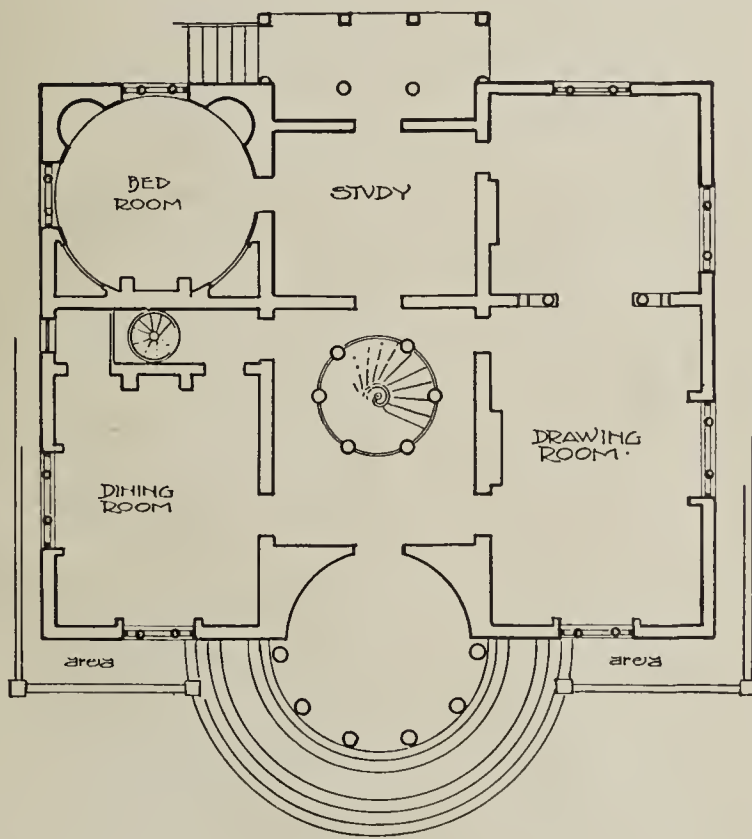
touring the United States and Canada, wrote her impressions in letters to England, which were published in one of the London papers and afterwards brought out in book form. While at "Hopeton" she enjoyed her first intimate view of Southern plantation life, and was so favorably impressed with it and the happy and healthy condition of Mr. Couper's

four hundred slaves that she wrote in vindication of slavery in the South, to which, as is well known, the British masses were greatly opposed. Her letters naturally excited the displeasure and condemnation of the English people, who had preconceived opinions on the subject which they did not care to relinquish. In one of them³ she compared the state

sideration, kindness and patience shown by the white gentlemen and white gentlewomen to these darkies, I could say to some anti-slavery people I have known, 'Go thou and do likewise.'

³ "I forgot to mention," writes Mrs. Murray, "that there are from three to four hundred negroes on this estate. Mr. and Mrs. Couper have no white servants; their family consists of six sons and three daughters. I should not like to inhabit a lonely part of Ireland or even Scotland surrounded only by three hundred Celts. I believe there is not a

soldier or policeman nearer than Savannah, a distance of sixty miles. Surely this speaks volumes for the contentment of the slave population. When I think of the misery and barbarism of the peasantry in Kintail and other parts of Scotland (putting aside that of Ireland) and then look at the people here it is hardly possible not to blush at the recollection of all the hard words I have heard applied to the slaveholders of the South. Why, the very pigsties of the negroes are better than some Celtic hovels I have seen."



Plan of the Bulloch House.

of the Southern negro slave to that of the Scotch and Irish peasant classes, and so unfavorably to the latter that the British public, already displeased, became so highly incensed that Mrs. Murray's dismissal from Court became necessary as an act of policy. It is interesting to know that two such contrary reports as those of the Honorable Mrs. Murray and of Frances Ann Kemble could have emanated respectively from two Englishwomen viewing the same locality at almost the same period.

The fact that the plantation districts of the far South, those stretching through the interior of Georgia, Alabama, the western part of South Carolina, and the central portion of Mississippi and the northern portion of Florida were settled for the most part about the first of the nineteenth century removes the work of that region from what is, properly speaking, the Georgian period; yet the presence of the white colonnaded houses throughout this section shows plainly that the architectural influence of England continued after the Revolution. This is more particularly true of the South, beginning with Virginia, than with the North, although one of the earliest and best examples of a colonnaded portico in America is the Childs house, Rochester, N.Y., built in 1800. The colonnaded house of the far South, which, in its degenerate form, may be spoken of as the "white-pillared" house, does not belong to the Georgian period, but to the Classic Revival, which was, however, so obviously an outgrowth of preceding styles as to come in naturally for some consideration; furthermore, the white-pillared house is, in a sense, the final figure in the background upon which our present architectural modernity rests.

¹ Photographed by Mrs. Horton.



Portico of the Bulloch House, Savannah, Ga. ¹



Drawing-room: Bulloch House, Savannah, Ga. ¹

II.

But for the Greek Revival which started in England toward the last of the eighteenth century, the general character of architectural styles in the plantation districts of the far South would have been quite different, though one can but wonder what the Southern planter would have built on his savanna had not Greek and Roman columns been dominant in the work of the day. Certainly nothing could have more perfectly suited his climate, the large yet simple purposes of his life, or his taste, which, as a rule, was more or less grandiose. One must have a portico in the South. Why not have it extend all around the house? One must have posts to support the roof of the portico. Why not have Greek columns instead (since they were the fashion)? The proposition was beautifully simple; so simple, indeed, that, once introduced, the style spread with remarkable rapidity. The grandeur of the effect and the simplicity with which it was obtained were both in its favor. The more columns the Southern planter used the better he liked it; and, since one was copying Greek styles, why not copy the Temple of Theseus or the Parthenon and be done with it? The Southern planter of the early nineteenth century was a man of enormous purposes; the architectural ideas suggested by the greatest monuments of antiquity were but grist for his mill, and, as a result, full half the houses in the South—the Coleman house, of Macon, Ga., the Pew house, in Madison, "Dunleith," in Natchez (the mansard roof of which is a late addition), Houmas house, on the Mississippi, "Belle Grove," also on the Mississippi, and many others, were all expressions, in one form or another, of the same idea.

At the time when the Greek Revival was at its height in England, the United States was just beginning to recover from the ravages of the Revolution and to turn its attention toward building. The Government let a contract for the White House, and for additions to the Capitol. The White House, by the way, though it did not take on its Ionic portico until about 1820, when, during the administration of Andrew Jackson, it was remodelled, is one of the most notable examples of the Classic Revival in America, and on the whole, a typical residence of an English country gentleman—our Presidents of the early nineteenth century were American country gentlemen.

Andrew Jackson may have had some influence in deciding on the character of the improvements, for, as is well known, he was himself a great admirer of the Classic Orders, and "The Hermitage," his seat near Nashville, shows a white colonnade.

"Fort Hill,"¹ the seat of John C. Calhoun, which was built early in the nineteenth century after designs drawn by

Calhoun himself, was another effort to follow the style most approved in England. It is, on the whole, a poor structure, built of local material and by untrained slave labor, yet the front portico with its columns of solid masonry is rather imposing. You can make white columns absurd, but, try as you

will, you can't make them *very* ugly. The art-gallery opens to one side on another columned portico which leads out across a flagged floor to the level of the lawn. The library is a separate building—a not uncommon arrangement in the South—which allowed its use as an office as well. The interior of "Fort Hill" shows a succession of rather low rooms opening into one another, reached through unexpected passages, which indicates that the house was added to from time to time rather than that it was built originally as it now stands. At the time of the death of its last individual owner, Clem-

son, Calhoun's son-in-law, "Fort Hill" was very much as it had been during the statesman's lifetime. It was filled with curious furniture, pictures, china, and the walls showed the quaint paperings of a past period. The library was filled with old editions and newspapers, old manuscripts, and dusty scrapbooks showing press comments upon the period when Clay, Calhoun and Webster swayed the country with their great con-

troversies and splendid eloquence. The art-gallery was hung with family portraits, and, as a whole, "Fort Hill" presented as complete a setting for the home-life of a great man of the middle nineteenth century as could be found in America.

In considering the influences exerted by the styles of the



The Portico of the McAlpin House, Orleans Square, Savannah, Ga.²
[About 1820.]

¹ "Fort Hill" (page 99) is now the property of Clemson College, of which it is a part.

² Photographed by Mrs. Thaddeus Horton.



McAlpin House, Orleans Square, Savannah, Ga.



Hansell House, Rosewell, Ga. [1820.]



Bulloch House, Rosewell, Ga. [1820.]

Greek revival, it is necessary to divide the white-columned houses of the South into two groups — those built by professional architects and those built by the owners themselves. Of the two, the latter were in the great majority. In fact, almost the only white-columned houses showing the touch of the student's hand are those found occasionally in the coast cities of the South. One of the earliest of these is

the Witte house, of Charleston.

This, as explained elsewhere,¹ was built in 1810 after designs furnished by English architects, and is, on the whole, a very ambitious piece of building, more European than American in character. Although a town house, it enjoys all the advantages of privacy in a remarkable degree, for while the front overlooks an English garden and aviary, the rear is built up on a line with the side street that marks the city block, affording a tradesmen's entrance and the other conveniences necessary. Passing along this street and looking up at the pretentious four-story structure from the rear, one would imagine it but an ordinary city residence, while in reality, like a true mystic, it hides its beauties from view. By adroit arrangement often seen in European cities it

turns its *worst* side to the public, saving its abundant adornment for those who know and love it intimately. The Anrum house,² with its lofty pillared portico to one side, is another Charleston example of the influence of the Greek revival.

The Bulloch house, Savannah, Ga., which was built in 1818, is, on the whole, a pretentious piece of work. It was de-

signed by Jay and built, according to tradition, of English brick.

With such houses as these as models the Southern planter of the early nineteenth century began his task, which was a large one. Usually he had two houses to build, one on his plantation and another in some neighboring village for the convenience of his family; consequently, such towns as

Athens, Washington and La Grange, Ga., Greenwood, Ala., Aberdeen, Miss., and others of the same class, filled with white-pillared houses of one kind or another (for the Southerner, having become accustomed to this style, was satisfied with no other), sprang up through the Cotton Belt, and maintained their unruffled existence until the breaking out of the Civil War.

The building of a village house and a country house were two entirely different propositions, the former being comparatively easy, as material was procurable with little difficulty; but the planter, clearing a new plantation, and building a covering for himself here and there throughout the vast unexplored Southern wilderness, just after the Revolution and at the beginning of the nineteenth century, was



Portico of "The Hermitage," on the Savannah River, Ga. [1830.]³

facing the enormous task which from time immemorial has confronted migratory man. First, of course, he built a hut, then he added to it, then after a few years, when his land began yielding plentifully, he turned himself to the building of a permanent domicile. By this time white columns were to be seen in the South. Perhaps he built a one-story house, in which event the white columns were usually there just the

¹ Plate 16, Part X.

² Plate 16, Part X.

³ Photographed by Mrs. Thaddeus Horton.

same, or, perhaps, the plantation being near enough to civilization for his family to reside there all the year round, he prepared careful plans, with four great rooms to a floor — two on each side, with a wide hallway running between — and a two-storied portico to the front (and sometimes to the rear as well), with the kitchen occupying a low pavilion to one side.¹

Having perfected his plans the Southern planter set about having them executed. Bands of negroes searched the uncleared lands for suitable timber. Trees were often used for columns, when those of the required proportions could be secured, and if flutes were desired they were cut out by hand (time was of no consideration in the Cotton Belt). Foliated capitals of one kind or another were occasionally used when a workman could be found who could execute so delicate a task; but until ten years or so before the Civil War, when galvanized capitals first made their appearance, the Doric Order only was attempted in the Cotton Belt. Most commonly, however, the columns were made of masonry, rough-cast, as in the case of the Hansell house,² at Roswell, Ga.; sometimes they were built square, with a Byzantine effect; and occasionally they were crude constructions of long, dressed plank put together in sections, as in the case of the Bulloch house,² at Roswell, built about 1820.

Working under such disadvantages it is not surprising that some of the houses of Southern builders thus planned and executed were, as might be expected, pathetic objects, with enormous

¹ See drawing of Calhoun House, Newnan, Ga. Plate 46, Part X. The Calhoun house, at Newnan, has two fronts, one a reproduction of the other. The story told and generally credited in connection with this fact is to the effect that the builder and his wife disagreed as to whether the open expanse in front of the house should be utilized as a lawn or a flower-garden. It proved impossible to settle this matter amicably until Mr. Calhoun conceived the happy idea of allowing the house to have two fronts and repeated in the rear the colonnade treatment intended for the front. As a result the Calhoun house faces a grove of trees on one side, and a terraced flower-garden on the other. This arrangement forced the kitchen into a side ell which otherwise might have extended to the rear. The kitchen in the far South prior to the Civil War was most commonly an entirely separate out-building, situated at a distance of 50 or 100 feet from the house, sometimes reached by

porticos out of all proportion to the importance of the house into which they afford entrance, reminding one eternally of such ambitious persons as invariably put their best foot forward. In the South, as elsewhere, man was not master of his fate in architecture, and often houses, even those most carefully planned, the proportions of whose columns were most carefully studied, worked out their own untoward end,

just as a child sometimes achieves a sad destiny independent of its parent. Others just as unexpectedly developed into true architecture, unions of tradition and necessity in beauty. For all that, however, the white columned house fulfilled its functions perfectly — which is always the main consideration. So perfectly that after thirty-five years' experience with other styles the rich Southerner has found nothing that so perfectly suits him; and as a result many modern houses of to-day in the South are repeating the colonnade and other features of the ante-bellum residence. In time the old and the new may possibly stand as the accepted architecture of the far South, where climatic conditions are absolutely opposed to the small windows, low ceilings, and compressed styles acceptable elsewhere.

One of the features that particularly distinguish the Southern residence from its Northern contemporary is the presence of the veranda, which, brought to the South from the West Indies, whence it had travelled from Spain, Italy, and even from England (there were tavern verandas and

a covered passageway, but just as often not. When placed in an ell they were invariably separated from the body of the house by a covered veranda. Such an arrangement seems an awkward one in face of present-day usages, but servants being plentiful in the South

prior to the War, no thought was given to their convenience. A very distinguished lady who in her youth lived in the Drayton-Gibbes house, Charleston (Part X, Plate 14), tells me that quite often breakfast was served in the drawing-room, which occupied one side of the third floor. (Think of having a drawing-room on the third floor!) "And," she says, "when we wanted a hot waffle the steward had to run down two flights of stairs and out in the yard to get it."

² See cut, page 96.

³ The present church, of white marble, built not many years ago, is an exact reproduction of the one burned shortly before.



Independent Presbyterian Church, Savannah, Ga.³

balconies during Will Shakespeare's day), developed many new and interesting phases in the hands of the Southern planter. First, there is the porch of the Georgian Period, well illustrated by the Miles Brewton House of Charleston; then there is the huge three and four story verandas of the San Domingo houses of Charleston, presenting a form of construction that is continually reproducing itself throughout the far South; finally, there is the colonnade veranda of the white-pillared houses of the Cotton Belt.

With these three *motifs* to work with, the Southern builder, limited as he was in material and labor (for though slave labor was plentiful it was always unskilled during this early phase of Southern life), produced many varieties of shaded retreats.

A section of country which affords an interesting exhibit of country houses, well adapted to a semi-tropical climate, is that part of Louisiana given up to the Catholic parishes and inhabited almost exclusively by French Creoles. These parishes, settled originally by French-Canadian immigrants, stretch from the Gulf and Bay of Biloxi as far north as Natchez, Miss. As the residence section of what was formerly a colony of French Catholics, the houses still standing in these parishes are naturally Gallic in character, and yet so strongly influenced by Spanish ideas as well (which on the whole were better suited to a warm climate than French ones, which belong to a higher latitude) as to be similar in much to the Hispano-English houses of Charleston and the surrounding country.

It is this feeling—the Spanish feeling—which connects the low pavilion houses of the French parishes with the work we have been considering; it is this influence—the Spanish influence—which blends the east of the far South with the

west of the far South, together with what is to be found on the Mississippi River representing with some picturesqueness the architectural ideas of the Greek Revival.

Natchez, on the Mississippi, which was first settled about

1720, was, prior to the war, a typical city of the Cotton and Sugar Belt, and many of its old homes are still intact, notably "Dunleith" and "Montebello," which may be said to stand for the Classic Revival in its most pronounced form, as adapted to plantation conditions in the far South.

All along the Mississippi, from Natchez through the connecting parishes with their quaint pavilion houses, "White Ladies," "Les Chênes," "Plaisance Plantation," and many other celebrated homes

of old Creole families, to New Orleans, one finds still many buildings and customs that point clearly enough to the life of the old seigneurs. In Lower Mississippi the signs of a similar civilization are to be found. "Beauvoir," the home of Jefferson Davis, is typical of the houses of this region. It

is surrounded by detached pavilions, one used as a library, another used for the exclusive accommodation of gentlemen guests, and as a whole, simple, cool, spacious, it is a representative abode of a Southern country gentleman of that section of country.

A guest visiting the plantation homes of Lower Mississippi or in the parishes is still given a cup of black coffee and a roll in the early morning; then he is invited to accompany his host on horseback to inspect the crops.

On their return breakfast is served—a meal of real French abundance and variety, accompanied by a display of fine china and linen, and tall bottles of Bordeaux—offered with a kindness and courtesy not to be exceeded, and enjoyed to the accompaniment of animated small-talk. C. R. S. HORTON.



"Astrudeville," Va.



The J. C. Calhoun House, Clemson College, S. C.



"Belmont," Loudon County, Va.

“Millford,” in the High Hill of Santee, S. C.



NOWHERE in the South is there a country-seat more strikingly individual than the Manning homestead in the High Hills of Santee, South Carolina. Certainly, few plantation-houses were ever built with more care or at greater cost. The architect was induced to come from New York for the sole purpose of putting up an ideal dwelling in this rural spot, where every brick and stone, every bit of framing and decoration, must be got from foreign parts, freighted ninety miles up the Santee River from Charleston, and hauled over crude roads, up steep hills, to the site. The South Carolina Railroad, pioneer of its class in the United States, was only five or six years old when the foundations of the house were laid: and the railroad passed nowhere near it. The river was the only practical means of transportation from the outside world. All the skilled laborers and decorators who aided in the building had to make long journeys by private conveyance to reach the spot. Nevertheless, the house, as it stands to-day, would win notice on a stately city avenue. And, all solitary in its wildwood setting, the superb, if lonely, prospect outspread before it but gives additional worth and emphasis.

The building was more than two years in course of construction and is said to have cost its founder \$100,000. Full seventy feet long by forty-five feet wide and three stories in height, with a finely columned Grecian porch, the mansion pleases the eye, not only as to substantialness, but in grace of outline. Although the builder had a liking for the ornate and sumptuous, as is proved by the statuary niched in the walls and the devices ornamenting the great pillars which support the porch roof, only so much decoration as comports with the style of architecture was permitted to appear. The planters from the Georgetown section, who had dwellings in the high, dry plateau of the Sand Hills and had lived there successively since early settlement days, would have constructed fine homes for themselves long before 1830 had conditions been different. But up to that time, lime, a chief ingredient in structures built of stone or brick, was procured only with much difficulty and at expense. Transportation from sections where bricks were made was a serious issue, and as timber was plenty, the residents had wooden houses, planned on an ample scale, but crude, from the modern standpoint, planing-mills being few and but newly introduced in the country.

In the first decade after the Revolution houses comfortable and pleasing in structure were to be found within a half mile of each other in this favored district. Even before that time a good classical school and a circulating-library were supported there. And when Governor Manning erected this sumptuous new dwelling on the family lands in the Sand Hills the neighborhood could furnish abundant

society, descendants and connections of the original settlers, people from Louisiana and Virginia, having built homes there, attracted by the unusually fine climate and fertile lands, people of cultivated tastes, versed in the arts and enjoyments of life.

The Manning house is unused now, although in good preservation. With the passing of slavery, the tillage of the lands and the care of the extensive grounds were too costly to be worth while. The visitor's footsteps echo emptily on the handsome tiled flooring of the broad veranda. Seldom are the garden walks traversed save by the pickaninnies, the little grandchildren of the caretaker. Occasionally neighbors visit the spot to get some rare plant or flowering shrub for transplanting to their gardens, or else to look in through some gaping window-blind at the furnishings within. But entertainments were frequent there up to the time that the Civil War shut down on an exceptionally prosperous community. The great drawing-rooms, with their full-length mirrors and artistic decoration, often held gatherings of distinguished and interesting people. The Christmas house-parties were famous. For ten days at that season all occupations, even politics, were laid aside and jollification ruled. Every plantation thereabout had its own band of trained fiddlers, banjo and bone players, enthusiastic musicians who sought to outdo one another in vim and efficiency when the dances were held at their respective houses. Sometimes the minuet and lancers would be danced with representatives of four distinct generations in a single set, so thoroughly did the old folks and the young unite in innocent pastime.

The old lodge-keeper at the porter's lodge, which yet stands by the entrance-gate, could tell of the gay parties he was wont to let in and out of the "Millford" grounds by day and night in the happy days. But he, along with a host of family retainers, is elsewhere now seeking a living. Only one ex-slave does the honors of the home-place, one Benjamin Pleasants, body-servant to the late Governor. The old man has little to do as guardian, for the neighborhood is almost as deserted now as it was once populous. The fine mahogany tables and chairs, the rare old candlesticks, the Japanese curios and articles of vertu brought from foreign lands that are yet within the house are safe behind unlocked doors, for only a simple-minded tenantry, who would not know what to do with them if they stole them, live nearby, and the location is far off the track of tourists and dealers in antiquities.

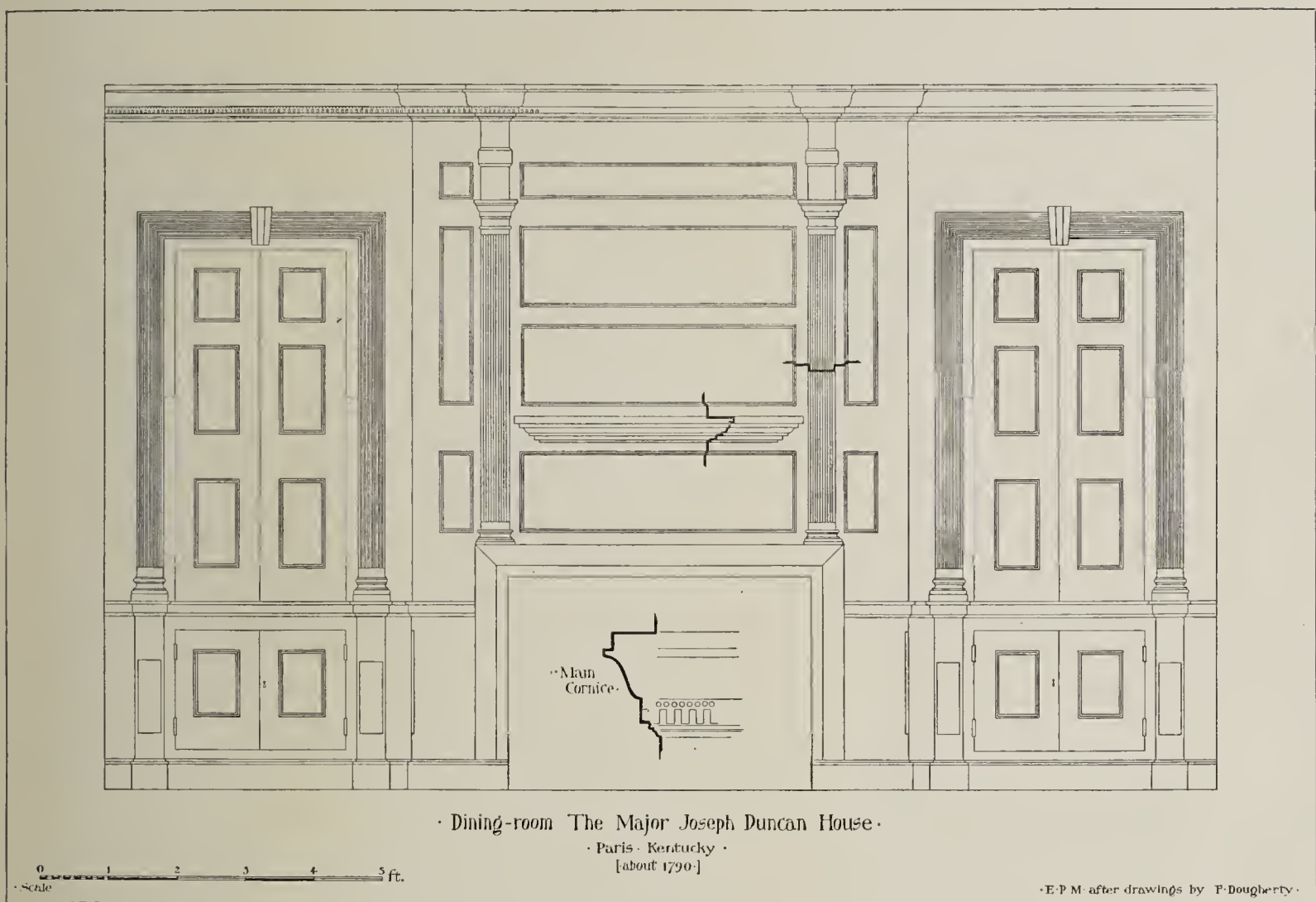
The old body-servant has had romance in his life. Once, in the early forties, he attended his master to Canada. The journey was an undertaking in those days, and Ben was regarded as a hero by the other house-servants because of the chance to make it. While in Canada some zealous abolitionists kidnapped Ben, and secreted him until Governor Manning had ceased to make search and had started back

home. When they told Ben that he was free and need never work again for any but his own interests, Ben, being thick-headed and warm-hearted, was greatly distressed. He kept his own counsel, but resolved to work his way back to his master, no matter how long it took. He got back after months of hardship, and great was the rejoicing in the "Millford" household on the day he appeared, safe and sound. There was frolic and feasting in the big brick kitchen-quarters, and numerous were the "paroles" applied for by Ben's friends on neighboring plantations, anxious to get over to the Manning place and see for themselves that he was back, looking and acting just as before.

Politics was a strong interest with all the families allied with this family seat. The inmates could get up a notable company at any time, just among their own relatives. As though the high hills over which these men ruled instigated in them a spirit of dominance, no little corner of the State

atorial honor and prevented the Governor from taking his seat.

The old home site has several times shared in epoch-making scenes. Lord Rawdon camped on the spot in June, 1781, when he made his long, forced march from Charleston for the relief of the garrison at Ninety-Six. Lord Cornwallis had also made the place a visit on his way to the battle of Camden, the year previous. A spring-house, canopied with a dome patterned after St. Paul's Cathedral, in London, now marks the spot where the British soldiery got such clear, cold water in that burning midsummer time. The site is just across the river from "Fort Motte" of romantic memory, and was in direct line with the other British posts along the Santee Valley from Charleston. General Sumter and his men passed and repassed "Millford" on their expeditions against these posts; as fast as Lord Rawdon managed to relieve one fort, the Americans appearing before another. It was to these Sand Hills that Marion retired in the winters



ever contributed so many leaders in war, in legislative assembly and public matters. Governor Manning himself was the second of his name to fill the Gubernatorial chair. He married, first, Miss Hampton, a fine woman and a fine fortune, and at her death allied himself with a distinguished Virginia family. His mother was of a family whose habit it was to be Governors, and she held the relationship of being respectively the daughter, sister, mother and aunt of a Governor of South Carolina, three Richardsons having at various times filled that office since 1802, and all descendants of that Richard Richardson who ably seconded General Marion in his military manœuvres conducted from Snow's Island, just across the country from the Santee. Immediately after the Civil War, Governor Manning was elected to the United States Senate, but evil times then prevailed. The carpet-baggers had other views for that particular Sen-

to recruit his little, hard-fought army, knowing that there they would be singularly exempt from the cold of the lowlands. Marion and Sumter were natives of this district, and understood its characteristics. Once Sumter, with one hundred and fifty horsemen, plunged into the Santee near this point, and gained the opposite bank successfully to the astonishment of the British, who dared not follow. To ride, and swim, and shoot at one hundred and fifty yards were habitual with the Sand Hill dwellers.

The black waters of the Wateree, which river has a swamp three miles deep, and the clay-colored waters of the Congaree, come together, and form the Santee at a point a few miles above the "Millford" landing. The confluence makes a goodly spectacle. And farther on the yellow waters prevail, the broad Santee preserving that tinge all its ninety-odd miles to the sea.

Once again, in April, 1865, "Millford" felt the impress of hostile footfall: one of Sherman's aides took the house for headquarters, while the raiding troops were passing, and while that other great army of contrabands was got under way. Then the ladies of the family sat at the upper windows and watched the rabble and tumult without, and beheld their slave people passing on and away to a new era of existence. The commanding officer was a man of discrimination. He admired the stately plantation-home and preserved order about it to the best of his ability. It is twenty

years since the place has been actually lived in. With changing times the family interests have centred elsewhere, the daughters marrying into other communities, the sons engaging in city businesses. No one has time or means to live at leisure in the old home when so much around and without it has changed, and so, although the weather has made no inroads as yet, and the superb climate of the Hills is as enticing as ever, the place is left to itself, mute witness to the tastes and requisites of a time that is gone.

OLIVE F. GUNBY.



The Men who Designed the Old Colonial Buildings.

ONE of our architectural writers in comparing Gothic architecture with that of the Renaissance makes the point that it was in the latter style that the individuality of the architect appeared, that all Gothic work by its strength and vigor completely swept away any personality, however strong, which the designer or designers might possess. Whether this is really true or not, or whether the fact that the chief knowledge of the architectural monuments of Northern Europe of the Gothic period rests on only slight historical foundation, as regards names and dates, while that of the Renaissance is generally reinforced by pretty accurate records of the men who did the work, may not be responsible, or whether it is simply that we do not understand the characteristics of the Gothic works as well; or whatever may be the reason, it is undoubtedly true that the architectural student can determine with much greater accuracy from certain peculiarities of construction and decoration the probable designers of buildings of the Renaissance period. The work of Brunelleschi, of Michelozzi, or Alberti, of Palladio, or of their several schools can be pretty definitely determined by a more or less careful examination of the work, and often a building shows distinctly the stamp of an individual; but while Gothic work varies in localities and shows for varying localities certain distinctly-marked characteristics, I am not aware that even M. Viollet-le-Duc is dogmatic when it comes to ascribing the work of the great French cathedrals to this or that master-mind.

¹ See list of publications, page 105.

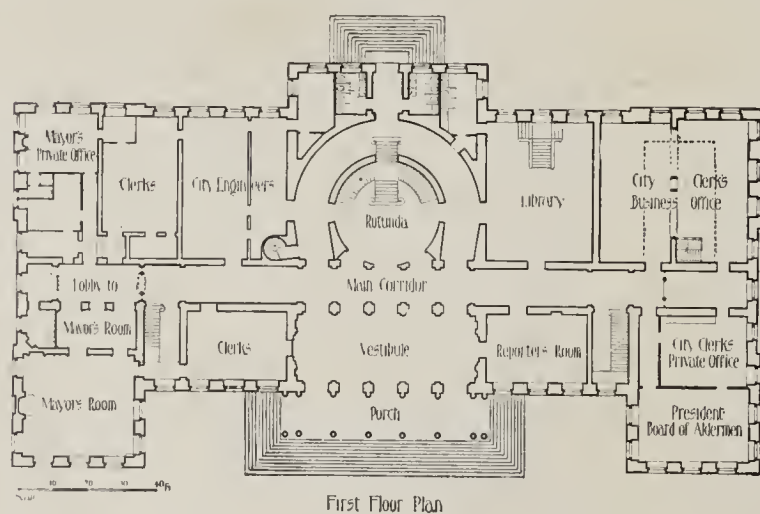
NEW YORK CITY-HALL. — At the time of publishing the other drawings of John McComb's City-hall, New York, it was not possi-

Even the debased Renaissance architecture, which it was our fortune as colonists here in America to receive from the Mother Country, debased through the era, still more debased through English influence; even in this architecture, which our ancestors brought with them and which had at times become so thoroughly formal as to admit of hardly any strength of character, the personality of the men combined with their environment resulted in many cases in the expression of certain individual peculiarities, which make it possible to distinguish the work of some of the earlier men apart from the testimony of town records and family genealogy.

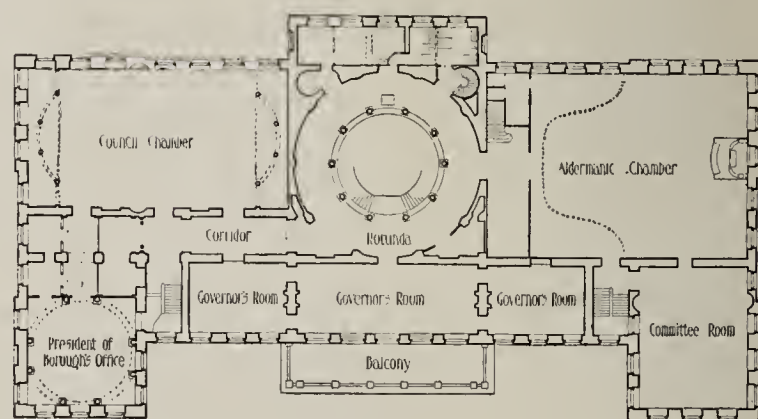
Strictly speaking, up to the beginning of the nineteenth century, I know of no architects in America; but, if various records and histories speak truly, fully 100 years before this time plans and elevations of buildings were prepared and drawn for the distinct purpose of either imitating or improving upon English models, and the men who did this may be divided into two types, the carpenter-architect and the amateur architect.

Of the first type, the carpenter-architect, Asher Benjamin is a good example, though his work was confined chiefly to comparatively unimportant buildings. He began as a carpenter working in Greenfield, Deerfield and the surrounding Massachusetts towns. He published a book at Greenfield of the "simple and practical" type; then he went to Boston, practised there and published two or three more works¹ on architecture of a much more pretentious sort, and died comparatively a poor man, as all good architects should. Of

ble to lay hands on the plans of the building, and these that are here given should be considered in connection with Plates 30, 34-37 and 48, Part II.



First Floor Plan



Second Floor Plan

the other example, the "amateur" architect, Thomas Jefferson, from his station in life, is certainly the most notable example. His work from his famous "four-inch wall" built in a wavy line, so it should not tip over, to the schemes for the University of Virginia are too well known to need more than passing mention. Both of the examples quoted are, however, of rather a late period. Of the seventeenth-century work the greater part owes its architectural features to the carpenter-architect and, I am inclined to think, to some book of plates. Of course, many of these earlier men had not even this aid; in fact, a good many examples of the work in districts more remote from the larger towns show plainly that the decorated pediments over front doors, cornices, and pilaster caps are worked out from memory or tradition, for the execution of the work is too good to lay the peculiarities of the finished product to lack of ability to carry out the desired effect.

There are even now, in libraries, in garrets and in the possession of a few book-collectors, works published, largely in England and some in America, during the eighteenth century manifestly intended for the aid of the carpenter and usually advertising on the title-page this fact in convincing and often amusingly ingenuous language.

John Allis, born in Braintree in 1642, who married a

West Springfield indicate that æsthetic effect was sought for by the builder even though he was at the same time a contractor. Much of the ornamental work he personally executed.

At New London, John Elderkin, who came to that town

from Lynn in 1651, built the meeting-house and the parsonage and probably was called upon to aid in the designing of many of the older houses in South-eastern Connecticut. Old account-books, church records and journals mention these earlier men almost invariably as builders. At times the church committees give directions, more or less explicit, as to the architectural style which the building shall follow, usually a copy of some building of greater or less notoriety.

Richard Munday built the Town-hall at Newport in 1783. John Smibert is responsible for Faneuil Hall, in Boston. Peter Banner did the Park Street Church in Boston, and at the head probably of these men stands Peter Harrison, who undoubtedly had received in England more or

less of a technical education in architecture. He is said to have been of assistance to Sir John Vanbrugh and a pupil of James Gibbs's, and his admirers feel that he should be placed in a different rank from the other men of his time. Whether he derived his income solely from the making of



Gateway to the Thomas Cowles Place, Farmington, Conn.
[See Plate 14, Part IX.]



House in Providence, R. I.



House on Benefit Street, Providence, R. I.

widow and had eleven children and who came to Hatfield from Springfield in 1661, is one of the earliest of these carpenter-architects of whom I have been able to find any record. He designed the first church in West Springfield, built in 1668, and the churches in Hatfield and in Hadley. I say he designed them, for the records of the old First Church in

plans or not, I do not know. Unless he did I see no reason why he should not be classed with the amateur architects or the carpenter-architects.

In New York, one McBean, who lived in New Brunswick, N. J., designed in 1764 St. Paul's Chapel. It is possible that he was a pupil of Gibbs's, but it is more probable that

drawings of Gibbs's work furnished him with his inspiration.

In Farmington, Conn., Judah Woodruff, a man prominent in the town affairs, was the leading builder of Western Connecticut. He designed the church at Farmington, which, by the way, is a free copy of the one in Wethersfield. He designed and built a dozen of the fine old houses of which Farmington now is justly proud, and he, like John Allis, of Hatfield, executed much of his own designing, the capitals of the pulpit and an elaborately carved sounding-board having been done by his own hand. (Some of the best Colonial festoons decorating a window-cap that I ever saw, by the way, a lady in Old Hadley told me "grandpa" had himself cut out with a jack-knife.)

Capt. Isaac Damon, of Northampton, who belongs to a rather later period, designed and built certainly a half dozen churches, two or three court-houses and his fame as a bridge designer and builder in the early part of this century reached far beyond New England.

However, it must be confessed that the larger share of glory belongs to the men classed as amateur architects. Probably they are not amateurs in a strict sense of the word, for many of them received pay for their services; on the other hand, the designing of buildings was an avocation rather than a vocation. To this class of men belongs Joseph Brown, of Providence, born in 1733. He was a merchant

forms of architecture." Another of the Providence amateurs was John Greene, born in Rhode Island in 1777. He designed the First Congregational Meeting-house, the Episcopal and the First Universalist Churches, and the well-meant restoration in one of these churches along in the middle of the nineteenth century so injured the church in his eyes that he never again attended it.

In Philadelphia, Dr. John Kearsley was the architect of St. Bartholomew's Church, which was built in 1727, and to Andrew Hamilton is ascribed Independence Hall, though authorities differ as to this latter building. Watson's *"Annals of Philadelphia"* gives Dr. Kearsley the credit for this as well as for Christ Church. Evidently Kearsley and Hamilton were both on the Building Committee for the Hall, and it is probable that Hamilton's plan was used. The latter was educated in London and was a protégé of William Penn's

and held several high offices in the Province. He died in 1741.

To Thomas Jefferson is ascribed the University of Virginia and several of the more prominent Virginia mansions, including his own house at Monticello, and he collaborated with Clarissault, a French architect, on the Capitol Building at Richmond.

With John McComb, born in 1763, who died in 1853, and whose work includes the City-hall in New York and St. John's Church, built at the beginning of this century, begins



Rear View: First Baptist Church, Providence, R. I. [1745.]



Interior of the First Baptist Church, Providence, R. I.



and grew rich enough to be independent and then he indulged his natural taste for science. He was particularly interested in electricity and mechanics. He was a member of the American Academy of Arts and Sciences and a trustee of Brown University, and in 1775 he designed the First Baptist Church, still standing in Providence, and his own house, since destroyed, which 35 years ago was occupied by the Providence Bank.¹ He was sent in 1774 with Mr. Hammond, by the church, to Boston "in order to view the different churches and make a memoranda of their several dimensions and

a period that may be said to deal with the modern architects — Bulfinch, L'Enfant, Latrobe. The works and lives of these men are well known and they are hardly more than a generation removed from our own.

What training or education the American architects of the eighteenth century may have had, I do not know, as I have been unable to find any clear evidences that any of them worked with, or were apprenticed to, English architects.

In many cases this has seemed probable and several of

¹ Plate 39. Part XII.

the more prominent men mentioned are said to have been assistants to some of the better known English architects:

As I have said above, it seems to me much more probable that most of the inspiration came through the published works which were to a considerable extent imported from England, and I have appended a short list* of some of these works. There are, doubtless, a good many others of which I do not know, and I do know that the books in the list are

to be found quite generally in New England, sometimes in public libraries and sometimes in private families where they have been kept for a hundred years, or since their publication.

There are in the list a very few books published in this country and it would be interesting if some one better fitted than myself could make a much fuller catalogue of these earliest American works on architecture.

GEORGE CLARENCE GARDNER.

A FEW IDENTIFIED BUILDINGS.

[The dates merely approximate the time of the designer's activity.]

ALLYS, JOHN [1665-1700].

Churches in West Springfield, Hatfield and Hadley, Mass.

AMES, JOHN [1814].

Churches at Ashfield and Northboro [?], Mass.

BENJAMIN, ASHER [1790].

Carew House, Springfield; Hollister House, Greenfield; Alexander House, Springfield; West Church, Boston; Colton House, Agawam. All in Massachusetts.

BANNER, PETER [1810].

Park Street Church, Boston, Mass.

BROWN, JOSEPH [1775].

First Baptist Church; Providence Bank, Providence, R.I.

BULFINCH, CHARLES.

State-house, Boston, Mass., 1795; State-house, Augusta, Me., 1832; Court-house, Worcester, Mass., 1801; Court-house, Cambridge, Mass., 1805; State Prison, Charlestown, Mass., 1804; Massachusetts General Hospital, Boston, Mass., 1818; University Hall, Cambridge, Mass., 1814; New North Church, Boston, 1804; Meeting-houses at Pittsfield, Weymouth, Taunton and Lancaster, Mass., and Peterboro, N. H., and many other buildings not now standing.

DAMON, ISAAC [1804].

First Church in Northampton; First Church in Springfield; Church in Pittsfield; Court-house in Pittsfield; Court-house in Lenox; North Church in Ware. All in Massachusetts. Bridges across the Connecticut at Charlestown, N. H., Springfield and Chicopee; and across the Penobscot, Hudson and Ohio Rivers.

ELDERKIN, JOHN [1660].

First Church and Parsonage, New London, Conn.

GREENE, JOHN [1814 (?)].

First Congregational, Episcopal and First Universalist Churches, Providence, R. I.

HAMILTON, ANDREW [1735].

Independence Hall, Philadelphia, Pa.

HOOKE, PHILIP [1813].

Boys' Academy, Albany, N. Y.

HARRISON, PETER [1760].

Christ Church, Cambridge; Town Market, Redwood Library and Jewish Synagogue, Newport, R. I.

HOADLEY, DAVID [1812].

North Church, New Haven, Conn.

JEFFERSON, THOMAS.

University of Virginia and "Monticello," Virginia.

JOHNSON, EBENEZER [1815].

United Church, New Haven, Conn.

KEARSLEY, DR. JOHN [1727].

St. Bartholomew's and Christ Church, Philadelphia, Pa.

MUNDAY, RICHARD [1783].

Town-hall, Newport, R. I.

MCBEAN, ——— [1764].

St. Paul's Chapel, New York.

MCCOMB, JOHN [1803-15].

St. John's Chapel and City-hall, New York, N. Y.

MCINTIRE, SAMUEL [1806].

South Church, Salem, Mass.

PELL, EDWARD [1721].

North Church, Hanover Street, Boston, Mass.

RHODES, SAMUEL [1770 (?)].

Pennsylvania Hospital, Philadelphia, Pa.

SMIBERT, JOHN [1742].

Fanueil Hall, Boston, Mass.

SMITH, ROBERT.

Carpenters' Hall, Philadelphia, Pa.

SPRATZ, WM. [1776-78].

Deming House, Litchfield, Conn., and Cowles House, Farmington, Conn.

TWELVES, ROBERT [1730].

South Church, Boston, Mass.

WOODRUFF, JUDAH [1769-90].

Gay House, Congregational Church, Samuel Cowles House, Major Hooker House, Wm. Whitman House, Romanta Norton House. All in Farmington, Conn.

* BOOKS USED BY THE EARLY ARCHITECTS.

ADAMS, R. & S. "*Works in Architecture*." 1773-1822.

BENJAMIN, A., AND RAYNER, D. "*The American Builder's Companion*," or a new system of architecture. 44 Plates. Boston, 1806.

BENJAMIN, ASHER. "*The Rudiments of Architecture*." Boston, First Edition, 1814; Second Edition, 1820. "*Hand-book of Architecture*." Boston, 1834. "*Country Builder's Assistant*" Greenfield, 1796.

CAMPBELL, C. "*Vitruvius Britannicus*." London, 1715-25.

"*The Builder's Dictionary, or Gentleman's and Architect's Companion*." 2 Volumes, 33 Plates. London, 1734.

GIBBS, J. "*Rules for drawing the Several Parts of Architecture*." London, 1753.

JONES, I. "*Designs consisting of Plans and Elevations for Public and Private Buildings*." Published by W. Kent. London, 1770.

JONES, I., AND OTHERS. "*Designs published by Ware, I.*" London, 1756.

LANGLEY, B. "*The City and Country Builder's and Workman's Treasury of Designs*," or the art of drawing and working the ornamental parts of architecture. 200 Plates. London, 1756.

LANGLEY, B. & T. "*Builder's Jewel*." London, 1763.

LANGLEY, T. "*Builder's Jewel*." No date.

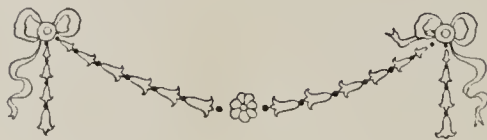
NORMAN, J. "*The Town and Country Builder's Assistant*," etc., By a lover of architecture. 59 Plates. Boston, 1786.

PAIN, WILLIAM. "*The Practical Builder, or Workman's General Assistant*," with Plans and Elevations of Gentlemen's and Farm-houses, Barns, etc. The Fourth Edition, 83 Plates. Boston, 1792.

SOANE, SIR J. "*Sketches in Architecture*," containing plans and elevations of cottages, villas and other useful buildings. 52 Plates. London, 1793.

SWAN, A. "*The British Architect or Builder's Treasury of Staircases, etc.*" 60 Plates. London, 1745.

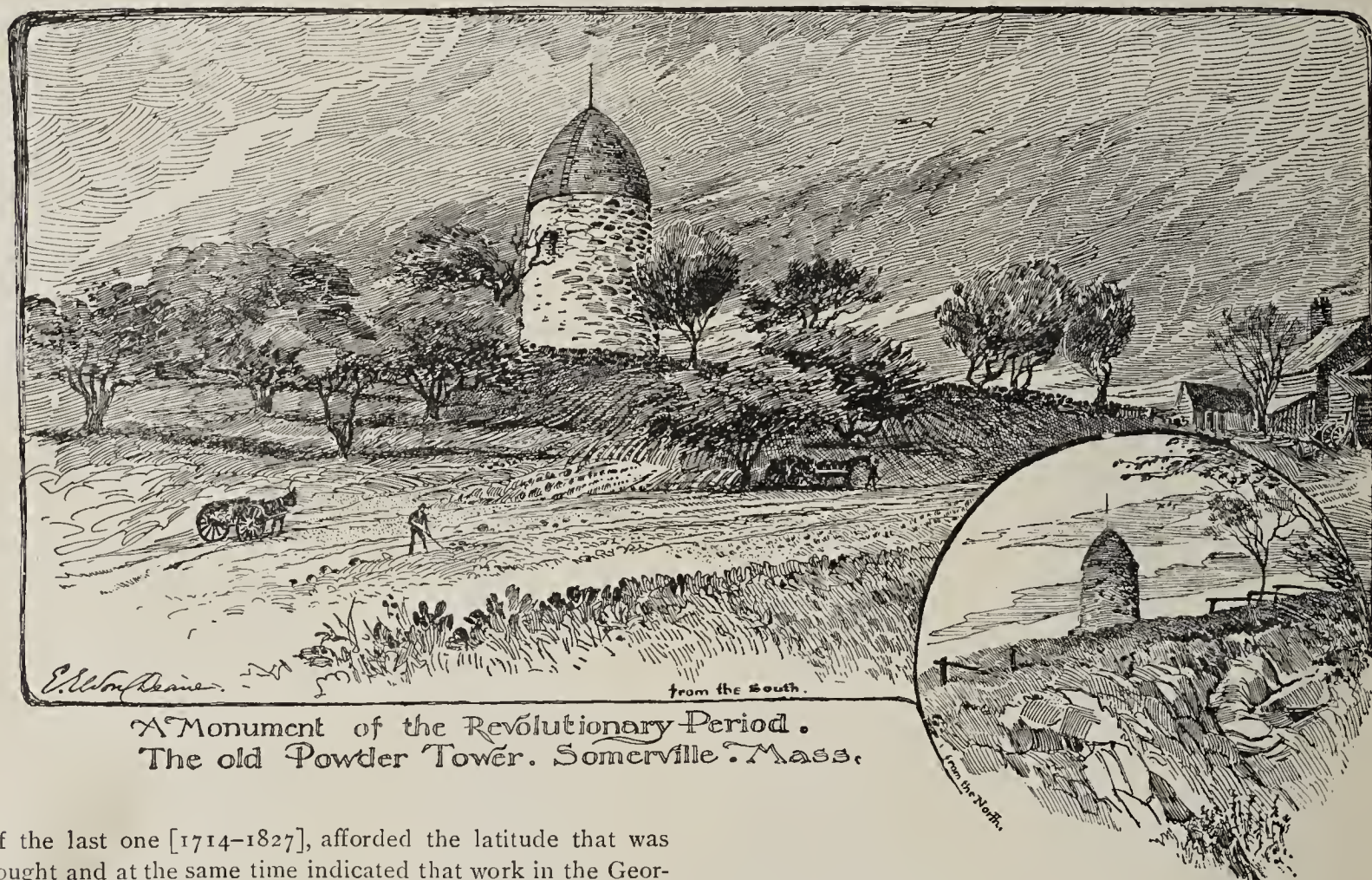
The Greek Revival and Some Other Things.



SOME reviewers of this work have expressed the belief that its title ought to have been "*The Georgian Style*," and not the, as they maintain, rather misleading title that was actually adopted. If it had been the intention to confine the enquiry to the Free-Classic work commonly known in this country as Old Colonial and in England as Georgian, the name they suggest would have been fitting enough, but, as the enquiry was to have a broader scope, a more comprehensive title was desirable, and the one chosen, covering, as it does, the century or so between the crowning of the first English George and the death

"Wyck," an interesting Colonial building in Germantown, was built for a Welsh owner, and there are others. But the influence of this branch of the Celtic family is shown in the prevailing liking for stone buildings and, particularly, in the abundant use of dormers and gables with roofs at forty-five degrees, so abundant in modern work in the outskirts of Philadelphia.

The result of this scheme of procedure has been that there has been brought to the attention of the reader the fact that there are several distinct types of buildings existing and still exerting their influence in different parts



A Monument of the Revolutionary Period.
The old Powder Tower. Somerville, Mass.

of the last one [1714-1827], afforded the latitude that was sought and at the same time indicated that work in the Georgian style was, after all, the chief consideration. Because of this broader title it has been possible to examine not only the vernacular work of the ingenuous early builder, often picturesque and not seldom of much significance, but as well, in some slight way, the work of the Dutch, Swedes, Germans, and to hint that the work of the French and Spanish settlers, which had in it hardly a trace of the influence of the Georgian style proper was, nevertheless, characteristic and interesting.

With more space and time, it would have been interesting to show how distinct an influence on Pennsylvania architecture the building traditions of the Welsh immigrants had had.

of the country, types which can hardly withstand much longer the levelling influence of the more easy intercommunication of modern days and the subtle undermining of traditional methods by the fashion of the hour.

In one particular the unstated programme had to be varied: it was distinctly the purpose to eschew and avoid the buildings erected under the influence of the Greek Revival; but a fuller consideration of the work in the South showed that, if work carried out under the influence of the Greek Revival were to be left out of the examination, a very considerable quantity of interesting buildings, thoroughly

typical of the Southern States and forming a very characteristic group in our heterogeneous architecture, would have to go without description and illustration, and to omit these seemed liked introducing at the last moment an unnecessary rigidity into a very elastic programme. For these reasons the work of the post-Georgian period is exhibited with some freedom in these closing pages. Moreover, while the revived interest in Grecian forms seems to have been felt earlier in the South than at the North, it was not, as a cult, honored with the same strict observance that Northern designers yielded. The disease, to call it so, was of rather a mild type, though of long persistence, and the result is that, while there are to be found here and there a temple-fronted house such as is found in the North in multitudes, the greater part of the buildings which show the influence of Greek forms show them, not bookishly pure, as in the North, but blended with the Free-Classic of Georgian work and the vernacular of the native builder. The amusing liberties that have been taken with the accepted parts and proportions of the orders which are to be noted in almost any specimen of Southern work are to be attributed partly to the employment of slave labor and partly to that illiteracy of the white mechanic-class in the South which made them less faithful students of such books and drawings as came in their way.

That the Greek movement should have begun earlier in the South—if it did really begin earlier—than in the North is entirely reasonable. The Southern planter travelled abroad more persistently and in greater numbers than did the members of the merchant and manufacturing classes of the Northern States. Climatic change was more frequently desirable, for one thing, and for another, as the planter class were largely mere spenders of income, the real business of their estates being managed by factors and overseers, they had both the idle time and the accumulated income to spend in travel. In this way they became cognizant of what was the newest fashion in architecture, and, returning home, had their next buildings designed in the new mode—as they remembered it. The Northerner, on the other hand, heard of the Greek Revival mainly by correspondence and obtained his data from imported books, which his skilled mechanics were able to follow accurately and textually, and the buildings that were created through their aid, having the pedantic

stiffness that was to be expected, merely emphasized the fact that a Greek temple was never designed to give homelike and appropriate surroundings for English or American men and women of the nineteenth century.

The Southern designers, whether amateur or professional, on the other hand, succeeded in making a fairly individual and interesting “blend” of Greek and Free-Classic [Roman] forms, which finally crystallized into a formula, according to which a large number of plantation-houses—to which, because of their landscape setting and their surroundings, the adjectives “elegant” and “lordly” are not at all inapplicable—were built, not only in the first quarter of the last century, but up to the time when building undertakings of all kinds came to an end with the beginning of the Civil War.

Who designed these houses is not likely to be known.

Jefferson, of course, had an influence, and so too did Dr. Thornton and Dr. Kearsley, and it is only probable that some of the men who sent in designs for the Capitol at Washington, as McIntire, Dobie, Diamond, Lamphire, Blodgett, Mayo and others, men, so far as we know, of no great ability, may have been capable of doing in private work something better than they suggested for the nation's chief building; some at least had training and were in some degree practitioners of architecture. Hoban, at any rate, is known to have practised in Charleston before he came to Washington to do the “White House,” and it is known that it was a cause of complaint against some of the early architects connected with the Capitol that they spent time in working for private clients that should have been de-



Maritime Exchange, Philadelphia, Pa. Wm. Strickland, Architect.

voted to the Government. It is doubtful if Bulfinch's influence ever extended farther South than Baltimore and Washington; but Ithiel Towne built the State-house for North Carolina, and that would give him an introduction to planters who were within visiting distance of the State capital; and we fancy that if Latrobe's¹ drawings should be examined it would be found that he had not a few clients in the South. McComb, too, a man whose work is less known than ought to be the case, and who doubtless built some of the houses along the Hudson, may well have had Southern clients, and where, later, the Greek influence is very marked, Strickland,² whose Maritime Exchange in Philadelphia is a striking piece of work, may well have had a hand in it. But it is not to be

¹ LATROBE, BENJAMIN. — Amongst the private houses in Washington built by Latrobe are the Decatur house, on Lafayette Square, and the Van Ness house, now a drinking-resort for negroes, at the foot of Seventeenth St.

² STRICKLAND, WILLIAM. — Born in Philadelphia, 1787.

Studied architecture under Benjamin Latrobe. Died in 1854. His last work was the State-house at Nashville, Tenn., unfinished at the time of his death. Besides the Maritime Exchange, in Philadelphia, in which city most of his work lies, he was the architect of the Mint, the Naval Asylum and the old Masonic Hall.

assumed that trained skill was always employed. Americans are good imitators, and a model to set the fashion for the local mechanic was all that was needed for a neighborhood. The variations in the conditions of the problem and the passion for exercising the native inventive faculties were enough to prevent the later buildings from being mere textual copies.

The effect of the existence of a type or, it may be, merely of a pattern, or, again, the mere presence of a single individual in a neighborhood, is interestingly shown in the little decayed town of Duxbury, Mass., where in the Waterman house we came upon a mantelpiece¹ which was not only interesting at first sight, but seemed to be absolutely unique. Further in-

that American work was more or less tinged with the coming style long before the revival broke upon us with full force. The architects of the present day are so possessed with the belief in their own unimpeachable value in and to the world of art that they seem blind to the fact that in this country there were architects before them; that these well-proportioned and delicately detailed mansions, which men and women of feeling now delight in, are the certain evidence of the existence of architects quite as truly artists as any of the architects of to-day whose income may be ten times as great. The fact that these honored buildings are, generally speaking, the work of nameless men is but a reminder that, for all



House of Henry W. Grady, Esq., Athens, Ga.

vestigation proved, however, that there were other houses in the town in whose mantels the novel treatment of pilaster and frieze was repeated: it was a common local form, common, perhaps, to other towns on the Cape, but not found elsewhere.

Stuart and Revett's first book was published, in parts, between 1762 and 1816, and, as many Southern gentlemen besides Jefferson left with their book-dealers in London and Paris orders to send them with their yearly or semi-annual supplies any books that were attracting notice, it is possible

his braggadocio, the fashionable architect of the hour will himself be unknown to posterity and his name never associated with some possibly good and delicate piece of work of his that may have endured the wear and tear of ages.

In an earlier paper² has been shown some part of the large amount of interesting Georgian work that is to be found in Dublin, and, as it was in Dublin that James Hoban³ acquired his training, it is but natural that the work he designed in this country should seem first-cousins to that by which his susceptible early years were surrounded. Hoban was one

¹ Plate 42, Part XII.

² "*Georgian Architecture in Dublin*": Vol. II, page 106.

³ HOBAN, JAMES. — Born in Kilkenny County, Ireland, about 1762. Educated in Dublin. Emigrated to Charleston, S. C., in 178—. Designed the State-house at Columbia, S. C. (since burned).

Introduced to General Washington by Governor Laurens, of South Carolina. Won the competition for the President's mansion, and afterwards was always in Government employ — as Superintendent of the Capitol, Inspector of Government Work, Surveyor of Public Buildings. He died in 1831.

of the first of the many Irishmen who have done much to elevate the intellectual character of this country, just as his more humble countrymen have done much to improve its

Alpin family, built on the Savannah River, near Savannah, about 1830, and that, in turn, has what might almost be called a repetend in the McAlpin house⁴ in Savannah itself,

Old House at Brentsville
Prince William Co VA



physical conditions. His name, as long as the "White House" at Washington stands, will be known to, and remembered by, intelligent enquirers, although it may not have as wide a popular repute as Major L'Enfant's,¹ who, if his fame had depended on Robert Morris's uncompleted house, instead of upon his plan for the city of Washington, would have hardly had a happier fate than has befallen the designers of some of the admirable work of the eighteenth century.

Equally admirable in their way, in spite of their belonging so pronouncedly to the Greek school and to the nineteenth century, are four houses which may have been designed by the same hand in spite of their being so widely separated as Nashville and Savannah. Perhaps there was a blood-tie between the McAlpins of Savannah and Andrew Jackson, perhaps it is only a case of hero-worship, but, quite as likely, it is a case where inspiration and suggestion originated with the architect. In any case "Hermitage,"² the well-known home of Andrew Jackson, the shrine of many a Democratic pilgrimage, has a namesake in the "Hermitage"³ of the Mc-

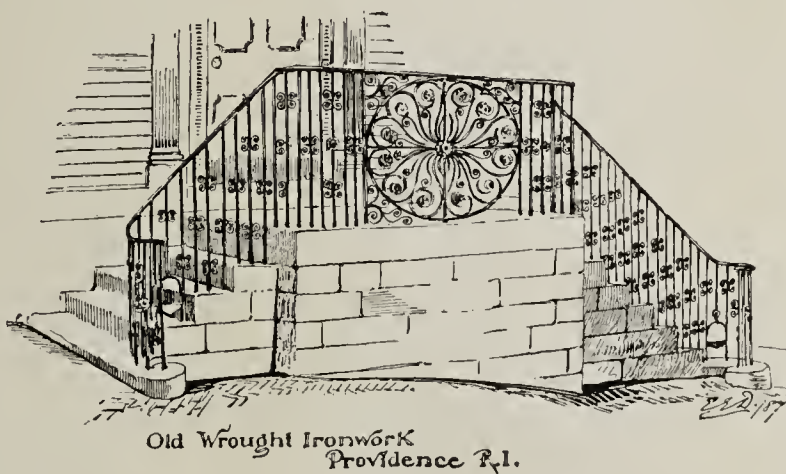
while an even closer likeness is found in the house⁵ of James K. Polk at Nashville.⁶ It is true that the porch of President Polk's house is distyle

in antis, while the "Hermitage" on the Savannah River has a tetrastyle portico, but the order is the same, and the general air of sober understanding that each structure betrays certainly suggests that one was directly inspired from the other, even if different architects were employed on the two mansions. In both of these houses, and also in the McAlpin city-house, the architect has used the order of the Temple of the Winds at Athens, and at Nashville, where the columns are set in antis, the portico has a somewhat Egyptian air, which is well carried out by the broad wall-spaces about it. It is rather sin-



Chetwood House, East Jersey Street, Elizabeth, N. J.

gular that with such good examples—for the capital of the Temple of the Winds is a very graceful one—within reach, and widely known because of the many visitors to General Jackson's house, this order was not more frequently used. One would think that the general refinement of the Colonial work would have led to an appreciation of the elegance of this particular tially a museum of Jacksoniana. General Jackson, who died in the house, was, after the fashion of the day, buried in the front yard. Plate 44, Part XII.



Old Wrought Ironwork
Providence R.I.

¹ L'ENFANT. — Besides preparing the design for Robert Morris's great house, L'Enfant was the architect of a house in Philadelphia, built for Nicholson, Morris's partner and also Treasurer of the State of Pennsylvania. The Nicholson house, which cost \$50,000, has recently been sold for use as a Jewish Orphanage.

² "THE HERMITAGE," NASHVILLE, TENN. — General Jackson built this house in 1819. It was, however, partially burned in 1835, but was rebuilt in that and the following year. It is now in the charge of the Ladies' Hermitage Association and is essen-

³ PLATES 43-44, PART XII.
⁴ See cut, page 95.
⁵ THE POLK MANSION. — This house was not built for, but purchased by, President Polk from the Dickson family, to the descendants of which the property has now reverted. President Polk's tomb, also, stands in the yard.

⁶ Plate 43, Part XII.

order, but for some reasons its merits were disregarded and fashion turned in the direction of the more elaborate and far less satisfactory order of the Choragic Monument of Lysicrates, which seems to have been a general favorite. In the Jonathan Childs house, Rochester, N. Y., we find the capital of this order reproduced with great exactness, while in certain cases in the South we have noted that certain simplifications — not always the same — have been introduced, which seem to show that either the designer felt he was exercising a permissible license or else that the workmen were not as well skilled in following drawings as were the mechanics of the Northern States.

The latter is probably the most plausible explanation, for on every side we find little ungrammatical variations which could hardly have been intentional on the part of a competent designer, but are obviously the oversights that an unlettered copyist or an unskilled mechanic would be guilty of. Thus, we find Roman Doric bases needlessly obtruding themselves be-

neath a Grecian Doric shaft where no base at all was needed, and, again, a Grecian Doric shaft crowned simply by a square abacus with no echinus below it, this shaft, too, setting upon a square plinth of the same size and thickness as the abacus at the top so that the column might be turned end for end without altering the effect — and it is curious that the effect is really very Grecian, after all. In another case¹ where the masonry shaft was heavily coated with stucco — quite after the Grecian manner — the mason, in endeavoring to indicate the hypotrachelium, or gorgerin, or whatever is the right name for the incised lines which in the Greek Doric play somewhat the part that the astragal plays in the Roman orders, made a very broad incision all around the shaft with the point of his trowel, but unfortunately held its blade the wrong way, so that

the shadow effect is lost and no proper drip is formed.

Even in the case of such a mansion as "Arlington," best known now as the home of General Robert E. Lee, but originally built, in 1802, by George Washington Parke Custis, the grandson of Martha Washington, a building² designed with much care and intended, so far as the portico goes, to repeat the Temple of Theseus at Athens, we find that the designer did not thoroughly know the style. It is true that the portico is, like its original's, hexastyle and the ponderous shafts have no bases, but rest

properly on a simple stylobate; but it is equally true that the shafts have no cannellations [the dictionaries do not

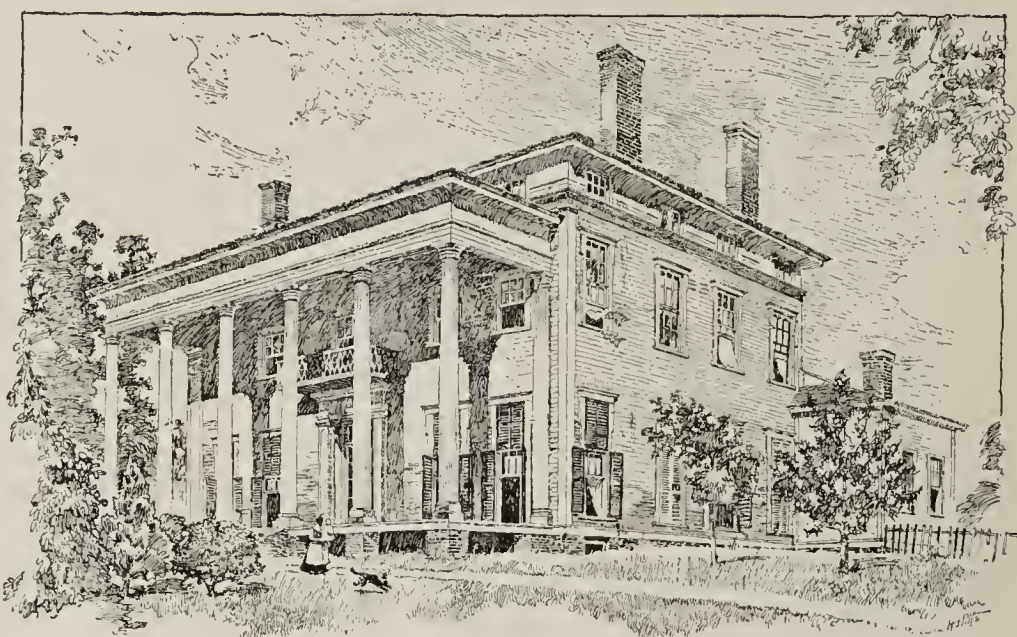
recognize this word, but it is just as good and useful as the verb "cannelate" that they do admit], and the frieze has been given Roman in place of Grecian triglyphs. It is such little grammatical slips as these that, although they make the purist sniff scornfully, really add to the interest of the Southern work, for it is really only by taking liberties with time-hallowed pre-

cept and established practice that changes are made and improvements, possibly, brought about. There is no more propriety for scorning the authors of such vagaries as these than there is reason for condemning them for taking liberties with the proportions of their orders, and recklessly disregarding Vignola's admonitions that a Corinthian column should have only ten diameters for its height. The Southern planter needed verandas, covered ones, and partly for economy's sake and more because it was the fashion of the hour wanted his porticos to protect two stories, but when he found that if he did what Vignola told him to do, the floor-space would be needlessly taken up by huge shafts that really supported no weight at all, and that his house would

look more like a temple than a house, he decided to give his columns just such proportions as suited his problem, no



Sproull Homestead, near Cartersville, Ga.



"Etowah Heights," Etowah River, Ga.



Veranda of the Sproull Homestead, near Cartersville, Ga.

¹ See cut of Hansell House, Rosewell, Ga., page 96.

² Plate 20, Part XII.

matter what the books said. So if, as at "Etowah Heights," on the Etowah River, Georgia, the place of the Stovall-Shellman families, we find columns of great attenuation, we feel merely that the practical problem of daily needs has been solved. Here at "Etowah Heights" another difficulty was overcome, with some success and much ingenuity. It was obvious that it would never do to crown such lofty shafts with a simple Doric capital, the height demanded at least Corinthian treatment; and evidently the working out of a Corinthian cap was beyond the capacity of any of the workmen. But a satisfactory compromise was reached by building a bell, octagonal in plan, out of a series of mouldings and crowning them all with a square abacus. The result is a capital that at a distance serves well enough as a Corinthian cap, while it is only a near view that brings to light that it is an architectural hybrid, sired by Corinthian, dammed by Perpendicular. It is certainly an ingenious solution and one that serves a capital purpose.

It is such pieces of architectural *naïveté* that make much of the Southern work interesting, but they mark, too, a falling away in delicacy of perception from the work that was done in the eighteenth century along the banks of the Virginia rivers. It is almost certain that one could not find anywhere in Virginia such a florid piece of work as "Belle Grove,"¹ on the banks of the Mississippi, in Iberville Parish, La., the home of an obviously wealthy sugar-planter, built, it is said, "shortly after the Revolution." Anything more unlike what one's preconception of what a sugar-planter's house of those days might be expected to look like could hardly be encountered. For, in truth, the typical planter's house of that region, of direct West Indian and, so, Spanish derivation, is to be found in such houses as "Home Place,"² in St. Charles Parish, La., the home of the Haydel family, and "Beauvoir,"³ at Biloxi, Miss., long the home of Jefferson Davis, and now transferred to the ownership of the Sons of Confederate Veterans, to be maintained as a home for indigent Confederate soldiers. This type of one-story house is par-

ticularly attractive, because it so clearly suggests quiet domesticity, and not the pomp and parade to be looked for in houses whose exteriors declare that they contain abundant guest-chambers and elaborate rooms of ceremony. Yet, that the assurance of a spacious welcome, as it were, may be indicated without sacrificing the promise of domestic comfort is satisfactorily proved by such houses as "Dunleith,"⁴ built

early in the last century by General Dahlgren, near Natchez, Miss. That "Dunleith" is the legitimate development of the type expressed by "Beauvoir" is obvious at a glance, and the house, in spite of the presence of the unfortunate dormer windows, added by a later owner, is a very perfect and satisfactory specimen of the home of a wealthy planter in the far South. It is interesting, too, as a "reversion to type," expressing, as it does, a complete revolt against the Greek in-

fluence: it comes much nearer achieving the gracility of the real Colonial work than does "Montebello,"⁵ the home of the Shields family, which also stands near Natchez, or "Burnside,"⁶ a Louisiana sugar-planter's house on the banks of the Mississippi, built by a Colonel Preston of South Carolina. These three mansions have about as much dignity, propriety and real architectural character as any one could desire, if one consents to accept the second-story galleries as domestic necessities, and hence, as they satisfy real requirement, that they have sufficient architectural propriety to escape challenge for illiteracy. It is to be noted that the owner of "Dunleith" seems to have had misgivings on this head, and in place of using the usual wooden balustrade for the upper-gallery railing, has sought not to mar the effect of his colonnades by using light iron railings, painted black so as to be practically invisible from a distance. The floors of such upper galleries do not of constructive necessity cut athwart the columns, for the sake of getting a bearing on them; the floors were carried out to the columns because of the

desire to secure more floor-space. The proof of this is to be found in those houses which have the second-story gallery

period, but it is more interesting because of its association with the Civil War, as it was in the field of military operations, and was at times in the possession of the Federal troops, and, again, in the occupancy of the Confederates. An attempt has recently been made to have it transformed into an historical museum, with George Washington's will as its chiefest treasure.

The Court-house at Chester, Pa., which was built in 1724, has now a misleading air of quaintness, since the present spirelet-crowned tower, which gives the building its character, is a modern affair and replaces the original belfry.



"Meadow Garden," near Augusta, Ga.⁷



Fairfax County Court-house, Fairfax, Va.⁸

¹ Plate 16, Part XII.

² Plate 4, Part XII.

³ Plate 3, Part XII

⁴, Part XII.

⁵ Plate 20, I.

⁶, Part XII.

⁷ "Meadow Garden" is now preserved by the Walton Memorial Association as a memorial of George Walton, a signer of the Declaration of Independence, who in the older part of the simple structure entertained George Washington in 1791.

⁸ COURT-HOUSES. — Fairfax County Court-house, in Fairfax, Va., is a rather typical public building of the pre-Revolutionary

extending to hardly more than half the width of the lower one, the floor being supported by a system of concealed cantilevers, as in the case of the Sproull house,¹ near Cartersville, Ga., a house which is interesting because of being one of the comparatively small number where the Ionic order is used.

While the West Indian type of house with its flattish hip-roof is certainly distinctive of Southern architecture, there is a variation of the normal cottage type, common to all parts of the country, which is also distinctively Southern. In these alliance is made between the rather steep pitched roofs and the supporting columns — of often needless robustness — in so natural a manner that no protest is elicited. A perfect specimen of this class was "Concord," before it was destroyed; but there are others built at various dates, but all belonging to the same species. Mrs. Wilson's house, "Ashlands,"² near Mobile, Ala., is merely one of the class where due regard for the precedents of the type has been observed. "Inglehurst,"³ however, built near Macon, Ga., early in the nineteenth century, shows how the passion for columnar effects has overstepped propriety. Thanks to the luxuriant grace of plants and vines, the fact that these heavy brick piers nowhere support anything but a light wooden roof is well disguised, and one is aware merely of a delightfully homelike and picturesque effect. This house is absolutely native of the soil; built with timber grown upon and bricks burned upon the place by the labor of slaves, it is because of these things all the more cherished by its owners and regarded with interest by strangers.

One of the most interesting houses to be found in the South is "Edgewood,"⁴ near Edgefield, S. C., interesting because it resumes in itself almost all of the characteristics to which attention has been directed; and the fact that they are shown in this house, once the home of Governor Francis W. Pickens,⁵ in a somewhat debased form, seems to indicate that it was recognized that the full expression of the type-form had been reached. Here we have a modest structure, intended for use as an ordinary dwelling, rambling over the ground with true Southern disregard of space till the front spans a length of full forty yards. In the elevation of the first floor above the ground and the absence of rooms at the ground level, we find a reminder of West Indian derivation, while the division into main-house, wing-pavilions and connecting-galleries is distinctly marked. That the architecture is Colonial is told not only by the attempted, and to a good degree successful, refinement of the mouldings of the main portico and the decoration of the front of the raking cornice, but most of all by the artistic feeling that dictated the cutting away of the

architrave in a series of elliptical arches. In the flat pediments of the wing pavilions we find traces of the influence of the Greek Revival, while in the caps and bases of the columns of these pavilions we find the sort of naïve imitations of the proper forms that a colored carpenter might be expected to produce. And then, over and beyond all, the long and roomy veranda is provided as the prime desideratum. The whole structure makes so charming and attractive a composition that one can afford to forget that inaccuracies and imperfections of workmanship exist.

A very satisfactory knowledge of Colonial architecture might be acquired through a study of the older collegiate buildings of the country, more of which are standing than is generally suspected. Besides the "academy" buildings that are still to be found in many New England towns, which, in type, do not vary much from the belfried court-houses of the same date, there is a considerable number of dormitories, chapels and halls that were built for the larger

institutions of learning that give interesting lessons in proportion and sobriety of decorative treatment. Like her older buildings, Harvard will probably always cherish Bulfinch's "University Hall," and Rutgers College, at New Brunswick, N. J., will doubtless, in the same way, preserve "Queen's Building," designed by John McComb. William and Mary, at Williamsburg, Va.; St. John's, at Annapolis; the University of Virginia, at Charlottesville, and the University of North Caro-



Doorway to the South Building University of North Carolina, Chapel Hill, N. C. [1798.]

lina, at Chapel Hill, all these and others of the elder colleges have still in use and in good preservation many interesting buildings which are true specimens of Old Colonial architecture, and it would be interesting, some time, to group them all together.

But, interesting as the later houses are, they are to be regarded rather as marking the transition from the dignified Colonial work to the utterly undignified eclectic work of the present day. If there is any lesson to be drawn from the illustrations in this publication it is that a too free use of applied decorations can be as fatal to a fine piece of architecture as overdressing can be fatal to the asserted gentility of a woman, and many a good design in the Colonial style has in these latter days been made simply tawdry by the mistaken application of moulded decorations in superabundance. Generally speaking, the Northern designer in the eighteenth century showed more reserve, a greater sympathy with the style, a keener appreciation of delicacy than did his Southern brother. To the writer's way of thinking, the much-praised interiors of the Miles Brewton house, in Charleston, are far less satisfactory than many interiors to be found in Salem, Mass., Portsmouth, N. H., and Providence, R. I.

Governor Pickens could not sleep comfortably if he knew there was a guest sheltering beneath his roof who had been obliged, because of the presence of other guests, to put up with a rear chamber; therefore, he built his house so that all members of the household and all guests must have front rooms — there being no back ones. The story is too pretty to be questioned.

¹ See cut, page 110.

² Plate 13, Part XII.

³ Plate 11, Part XII.

⁴ Plates 10-12, Plates XII.

⁵ Governor of South Carolina during the Civil War, 1861-65. A very pleasant explanation is given for the extreme lateral elongation of this house, an explanation which quite comports with the courteous hospitality of the Southern gentleman. It is said that

Generally speaking, this too lavish use of applied decoration is to be taken as a sign of the decadence, a proof that the building was erected after, rather than before, the Revolution; but that it is not always safe to rely on such an inference is shown by the ceilings¹ at "Kenmore," in Fredericksburg, Va. If there ever was a case of over-elaboration this is certainly one, and the observer might well be excused for thinking that the redundancy and repetition, and, above all, the geometrical quality of the general composition, proved satisfactorily that the work and the building were late in date. But local legend satisfactorily accounts for and excuses this over-elaboration, and the fact that "Kenmore," was built by Colonel Fielding Lewis to please his wife, Betty, the only sister of General Washington, tends to prove that it belongs in time with the group of notable Virginia mansions on the James. The story is that these ceilings, overmantels, etc., are the work of certain Hessian prisoners of war who were quartered in the house and probably were delighted to find an agreeable occupation during their enforced idleness, and probably welcomed the money, which was unquestionably paid them, for their labor as a means of providing, possibly, certain delicacies for their mess or warmer clothing for winter wear. Since the mere occupation of idle hours was their chief object, it was natural that the general scheme



The Hite House, Winchester, Va. [1753.]

accounted for, while the certain lack of refinement and the geometrical quality of the design may be placed to the credit of the Teutonic understanding of grace.

"Kenmore" itself has the appearance of being only a part of an uncompleted whole, and considering the standing of the family, it is likely that Colonel Lewis intended to build a more elaborate house than this, and possibly the usual wing-pavilions were to be built later, giving the house finally the general effect of "Woodlawn,"² near Mount Vernon, designed by Dr. Thornton,³ and for Nellie Custis when she married Lawrence Lewis, the son of Col. Fielding Lewis and Washington's sister, Betty. There is a certain similarity between the two houses, and because of it we may surmise that "Kenmore," too, may possibly be one of Dr. Thornton's houses, though it is, of course, possible that Nellie Custis knew all about the house her father had meant to build and so urged Dr. Thornton to

make the home of her married life like that which her childhood's home might have been. Otherwise the heavy brick arcade is a meaningless and expensive freak. The arcade itself is unusual, as, with the exception of Mount Vernon, we can recall no other instance of a Colonial house where an arcade is introduced, although it was used in churches and in public buildings, as at Hanover Court House, Fairfax Court House and others. But in houses the use of the



The Major Duncan House, Paris, Ky. [About 1790.]

"Federal Hill," Bardstown, Ky.⁴ [1795.]

should be so planned as to consume the greatest number of hours' work, and thus the unneeded quantity is satisfactorily

¹ Plates 25-6, Part XII.

² Plates 20, 22-26, Part VI.

³ THORNTON, DR. WILLIAM. — Born on the Island of Tortola, W. I., 1761. Educated in England and, in medicine, Scotland. In 1793 moved to Washington, D. C., and there resided until his death in 1828. He was, in 1794, one of the Commissioners appointed by Washington to survey the District of Columbia, and held the position until it was abolished in 1802. He later became Superintendent of Patents, and held the office up to the time of

arcade is only approximated by now and then introducing round arches in the porches, as at "Crewe Hall," Malvern

his death. In addition to his design for the United States Capitol, accepted April 15, 1793, he prepared a design for the President's Mansion. In the way of private practice as architect, he designed "Montpelier," Orange Co., Va., for James Madison; the "Octagon, House," Washington, for John Tayloe; the "Tudor House," Georgetown, D. C., and a few others.

⁴ The homestead of the Rowan family. The song "My Old Kentucky Home" was written in this house by Stephen Collins Foster.

Hill, Va.; "Gunston Hall," on the Potomac, "Mount Airy," on the Rappahannock, etc.

While, as a rule, the eighteenth-century Virginia mansions were built of brick or wood, some were built of stone, as, for instance, the Hite house, in Winchester, Va., and, the most noted example of all, "Mount Airy,"¹ on the Rappahannock, the home of the Tayloes. Here the portico has an arcade of three arches, and the galleries connecting the main house with the wing pavilions are semicircular in plan, as are the similar galleries at "Mount Vernon." Taken in connection with its setting and its formal garden, "Mount Airy" is one of the choicest specimens of Colonial architecture.

Stone was not infrequently used elsewhere, particularly in Pennsylvania, by the Germans, and in the Major Duncan house, Paris, Ky., we find an interesting example, first, because it is built of stone

acter shows how strong a hold the style had on the people that, at that time, in a new settlement so far inland as Paris, such a house should have been built. As might be supposed, its forms and details are based on reminiscences

and so are somewhat simplified and ungrammatical, as might be expected when neither designer nor mechanic could drive over to look at the next house and see "just how the thing ought to be done." This house and "Federal Hill," at Bardstown, Ky.,² give grounds for believing that the Kentucky towns along the Cumberland Road are deserving of investigation by whoever next undertakes to consider Colonial architecture.

If one were to trust to inferences and resemblances, it might be proper to venture the supposition that

there should be included in the list of houses which were either designed by Jefferson, or whose design was affected by his ad-



The Rufus Greene Coach-house, Providence, R. I.



The Nichols Stable-yard, Salem, Mass.⁴ [1785.]

coated with rough-cast, and, next, because its Colonial char-

vice, the very refined mansion³ known as "Woodlands" that

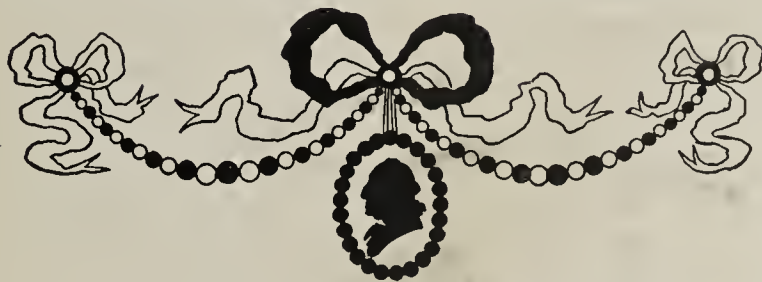
¹ Plates 22-23, Part XII.

² See cut, page 113.

³ Plates 1, 28-30, Part XII.

⁴ By permission of Frank Cousins.

The Massachusetts State-house, Boston.



SINCE the attempt to do away with the "Bulfinch front" of the Massachusetts State-house was the inciting cause of the publication of *"The Georgian Period,"* it seems proper here to give some slight indication of the character of the arguments that at last prevailed and secured the preservation of the building, and there are given below a few of the many that, at one or another of the legislative hearings, were addressed to the joint committee charged with the investigation of the question.

While the general public, not only of Boston, but of the State at large, showed a great and sustained interest in the matter, and argued the case convincingly, both pro and con, the chief factor in the fight — the discussion was often very animated, to say the least — was the Boston Society of Architects, and, more specifically, its President, Mr. Charles A. Cummings, who, in the final effort in 1895 (the question had to be debated before three several legislatures before it was finally settled in favor of the contention of the Society), was ably seconded by Mr. Clement K. Fay, a lawyer, who voluntarily charged himself with the burden and expense of conducting the case. The earlier efforts toward securing the preservation of Bulfinch's work were based mainly on architectural arguments, and though they were effective in deferring final action, it was felt wisest that at the final hearings the greatest stress should declare itself in the way of an appeal to the sentiment of the community, and preservation was finally voted as a matter of sentiment rather than because preservation was both architecturally and economically desirable.

In brief, the early history of the building is this:—

On January 30, 1795, the Legislature appointed the Hon. Edward W. Robbins, Speaker of the House, and Charles Bulfinch, architect, "to act as agents in building the State-

House," the most important building undertaking of the day and the first public edifice of importance to be built since the close of the Revolution. The corner-stone was laid July 4, 1795, and the Legislature opened its first session in the new building January 11, 1798. The cost of the building had been \$133,333.33.

In 1853, because of the demand for more space, a large addition was built on the north [rear] side by Mr. Gridley J. F. Bryant, and in 1867 some very considerable changes in the interior of the original building were carried out by Mr.

William Washburn: these consisted, in the main, of the introduction of mezzanine floors and the finishing off of rooms in the roof of the building. The changes carried out by both Bryant and Washburn were matters of record, but during the work of preservation and restoration in 1896 evidence came to light of a seemingly innumerable number of changes and alterations carried out by nameless somebodies under unrecognizable authorizations; for instance, when or by whom the original lantern crowning the dome was replaced by the one which is most familiar to living men is not known.

The work of preservation in 1896 was entrusted to Messrs. Arthur G. Everett (of the firm Cabot, Everett & Mead) and Robert

D. Andrews (of the firm Andrews, Jaques & Rantoul), with Mr. C. A. Cummings as consulting-architect, and consisted, besides the strengthening of foundations and floors, of the removing of every trace of Washburn's work — Bryant's addition had already been torn down to give place to the new annex on the north — and the fireproofing of the roof and dome.

An appropriation of \$375,000 was made for the restoration and fireproofing of Bulfinch's work, a sum which the proponents of the scheme for an entire new building declared insufficient for the work. The architects administered



A Corner of the Council-Chamber.

their undertaking in so efficient a manner that, although \$111,000 were expended upon furniture and certain work on the approaches and terraces not contemplated in the Act authorizing the expenditure, they were able to close their accounts with an unexpended balance from the original appropriation of nearly \$40,000. The defenders of Bulfinch's work have been amply justified as economists, while the lesson that was given to the present and future generations as to the value of sentiment and the veneration that should be accorded to the tangible evidences of historic occurrences has been worth far more than the value of the time spent at the hearings.

If the stenographer's notes of these many hearings should be examined, abundant evidence would be found that the men of Massachusetts have, in spite of their seeming nonchalance and reserve, a warmth and delicacy of feeling that on occasion can find forceful utterance with a semblance of Gallic effusiveness. Of all the words that were spoken there were none that went more directly to the root of the matter or appealed so effectively to the conscience of each hearer than those spoken by the venerable Col. Henry Lee, who might almost be called Governor Andrew's War Secretary. Col. Lee's remarks follow the two or three selections we have

course, officially received in the State-house by Governor Brooks. Monroe was so much pleased with the building that he asked to be introduced to Mr. Bulfinch; and it was in consequence of this visit, as it is said, that Mr. Bulfinch made the plans for the restoration of the Capitol at Washington.

"Doric Hall, the hall where the regimental colors are preserved, was familiarly called by this name during the first part of the century. It was in this hall that the meeting took place, once famous, at which Mr. Webster made his great speech in protest against the admission of Missouri. No mention will be found of this great occasion in Mr. Curtis's *'Life of Webster,'* because at the time he wrote that book Mr. Curtis thought it might wound the susceptibilities of the South. All the same, the meeting was held and the speech was made; and the substance of it probably remains in the address which this meeting published as the protest of Massachusetts against the extension of slavery in 1820.

"At that time the colors sent by Stark to Boston, after the Battle of Bennington, were still preserved, with the Hessian drum and musket, in the Senate chamber. By an unfortunate tidy turn of Mr. Messenger Kuhn, who found they were moth-eaten and dirty, the colors were destroyed in a spring cleaning under his direction. Doubtless he said that the old colors were out of repair, and that new ones would last better. Still, some of us are sorry that the eagles which the Landgrave of Hesse borrowed from Charlemagne and the Roman Empire did not escape the hand of modern repair and improvement. We lost the chance then to say: —

'So even Roman banners fall
To hide the time-stains on our wall.'



The Ends of the Old Senate-Chamber, before the Restoration.

made from the interesting series of tracts that were given wide circulation during the discussions.

"A Century of the Commonwealth."

[BY EDWARD EVERETT HALE.]

"IT will be ninety-nine years on the fourth of July since the corner-stone of what was long called the 'New State-house' was drawn to its place by fifteen white horses. The number of horses indicated the number of States in the Union; Vermont and Kentucky having been added to the old thirteen. Samuel Adams was Governor, and laid the corner-stone with due solemnity. With the next celebration of Independence, then, the hundredth year of the State-house will begin.

"It was intimated in some journal last week that the century which has passed has been so uneventful that the New State-house has no very interesting historical associations, before those connected with the War Governor and the War. It would be curious, indeed, if this were so. It would have startled George Cabot, Josiah Quincy, Elbridge Gerry, Caleb Strong, Christopher Gore, or their contemporaries, had they been told that nothing of much dramatic interest transpired in those halls in the earlier part of the century. It would have surprised Charles Bulfinch had he been told that the building he had planned had not won a place in history before it was thirty years old.

"When President Monroe visited Boston in 1817, he was, of

"The Commissioners now tell us about the whole building what Mr. Kuhn said about the banners; it is old and out of repair, and a new one can be had for money, and the State is rich.

"The State conventions of 1820 and 1853 were both held in this State-house. The wealth of oratory and of wisdom, from all men of mark, was lavished here. Men sat in those bodies who had never served in the General Court, in their readiness to help in framing permanent institutions of the Commonwealth. Webster, Story, most of the judges of our own courts, indeed, have sooner or later taken part in the deliberations here. In 1853, Sumner and Phillips, neither of whom ever sat in the Legislature, were in the convention. In State Legislatures and public hearings I have heard Charles Francis Adams, Benjamin Franklin, Thomas Peleg Sprague, Francis Wayland, Edward Everett, and many others, orators or statesmen; some of them in the days when the State-house was not half a century old.

"Every European traveller of distinction, who had any claim to be presented to the Governor of his time, was taken, of course, to the State-house. It would be fair to say that, with its wealth of archives, the two charters, the statue of Washington, the relics of the older monument, it represented the Commonwealth as no single man could do. Lafayette was received here in 1824; a few years later General Jackson was received here. The ceremony was the more distinguished because the hosts supposed his advent to the presidency to be a permanent injury to the Constitution; and they were obliged to show, in every detail of their hospitality, that they were Americans and gentlemen, though they did not 'Hurrah for Jackson.' Princes of every grade, from Keokuk and Blackhawk round to the Prince of Wales and Prince Alexis,

have been received here. It was after an hour in the Governor's room, where the Earl of Ellesmere, the Governor of Canada, had seen Andrew's ministrations in their detail, that he thanked the Governor for his hospitality and said, 'I understand your institutions as I never did before.'

"Indeed, it was the work of the War, with the great War Governor and the loyal staff who served him so well using every inch of the State-house for the duty which Massachusetts had in that crisis, it was this, more than everything else, which has endeared the old New State-house to this generation."

"The Crown of Beacon Hill."

[BY CHARLES A. CUMMINGS.]

"THERE are signs that the people are waking up to the danger which threatens the State-house on Beacon Hill. They must do more than wake up, if they wish to save it. The impression has become general, the press has lately fostered it, that its destruction is a matter of necessity; that its foundations are weak, its

"It is true, further, that the interior disposition of the wings at the ends of the building as executed by Bulfinch was changed in the lowest story during the tasteless and unskilful alterations made some thirty years ago, under the direction of Mr. Washburn, by the insertion of an intermediate floor, which divided the ample chambers of Mr. Bulfinch in order to give the Legislature some necessary committee-rooms, but which greatly detracted from the propriety and dignity of that portion of the interior. These additional rooms have now been rendered unnecessary by the ample provision made by Mr. Brigham in the extension buildings, now nearly completed, and nothing prevents the removal of the intermediate floors and the restoration of the wings to their original condition.

"But all this has really very little to do with the case as it now stands. If the Commissioners wished to retain the present building, there would be nothing heard of its bad condition. They would go to work quietly where they found repairs needed and put it in a good and safe condition. They do *not* wish to retain it. It is very old, they say; it is a hundred years old; it cannot stand much longer; better take it down now while we are concerned with it, and have something new and more in accordance with what we are just finishing behind it.



The Daniel H. Peirce House, Portsmouth, N. H. [1799.]

woodwork decayed, and its general condition unsafe and threatening ruin.

"It is very necessary to say with emphasis that this is an entirely false impression, and that among the various parties directly interested in replacing the present building by a new and more ambitious structure not one has claimed that there is any weakness or failure in any part of the State-house except in the dome. The dome is a small hemisphere about 50 feet in diameter, of which the framing is of pine joists or planks, considerably lighter, no doubt, than we should use to-day in a similar work, and which rests on two wooden trusses. These trusses have been carried down at one extremity by the weight (as is understood) of a large water-tank which was put in at the time the elevator was introduced. It is also doubtless true that the framing-timbers just spoken of have suffered more or less from dry-rot and ravages of worms. But the replacing of these timbers with sound ones of greater size, and the blocking up of the dome to its true level, is a trifling matter, involving (as one of the Commissioners admits) no difficulty and small expense, and could be done without any interference with the daily use of the building below.

"Well, it is not to be doubted that their new building would be in many respects of construction better and safer than the old one. It would certainly be more splendid, and more in accordance with modern methods. But is that the only consideration?

"We say, No, nor yet the chief consideration. What is most valuable is the State-house of a hundred years ago, its history: its associations with the men of other days, the inexpressible, undefinable flavor of earlier times when life was simpler and when the name of Massachusetts stood for all that was noble and fine in citizenship, can never be transferred to a new State-house. Add to this, which is a consideration rightly enough characterized as 'sentimental,' the simple, noble and dignified aspect of the building and the extreme improbability that any more ambitious successor will ever possess these qualities in equal measure, and we are justified, I think, in saying that the destruction of the State-house would be a lamentable concession to the modern American spirit which carries us every year farther away from the 'nobler modes of life, with sweeter manners, purer laws,' which our fathers knew, the spirit of false progress, false ambition, false pride."

This series of tracts was admirably effective, but as they lacked the emphasis of vocal inflection and did not afford ocular proof of the sincerity and earnestness of the protestant they did not have the force and effectiveness of the words personally addressed to the joint committee by many distinguished and humble citizens alike. It was a real intellectual treat to attend those hearings. But of all the words that were uttered none, probably, were quite so impressive as Colonel Lee's.

[REMARKS OF COL. HENRY LEE.]

"THIS is a matter of sentiment, as Governor Rice said. He who does not value sentiment ought not to be here. John Winthrop valued sentiment, or he would not have come here; so did his companions. They had nothing but sentiment and piety to preserve them and keep their courage up, as had the Plymouth

City-hall; I don't. There was Sir William Phips's house, that old buccaneer, to fulfil the dreams of his boyhood; and when I was a boy, it was used as the Boys' Asylum: that stood down on Charter Street, a grand old building. There was the house of Governor Hutchinson and his father, which house was so fine that, after Hutchinson was made Governor, he said he didn't want to go and live in the Province House, because he had a better one down at the North End; that and the house of Sir Harry Frankland stood side by side in Garden Court Street. That house I have seen in my boyhood, and am one of the few now living who ever saw it, a most remarkable specimen of Provincial architecture; but pulled down ruthlessly. It would have been well to have preserved it. There was the beautiful Hancock house, well remembered; and Governor Andrew did all that he could to preserve it. It would have been most appropriate for the official residence of the Governor of Massachusetts, and could have been bought for less than you paid for an ordinary house on the other side of the way a few years afterwards; and there, sentiment, if it had ruled the hour, would have been found in the end to have been profitable. There were long lines of houses: all Pemberton



The Van Lew House, Richmond, Va.

Fathers. It seems to be rather late in the day for us of Massachusetts to abandon sentiment. It has money value as well as its moral value. When I first remember Boston, it was filled with sentiment. The buildings, which stood mostly apart with their gardens, were Provincial, some of them going back to Colonial times. As the city grew — as the town grew, for it was not a city then — as the town grew and room was wanted for the population, these old buildings came down gradually and gave way to blocks of buildings; but many of them might have been preserved, and in looking back, we see that if the sentiment of the time had inspired people to their preservation, there would have been money value in it. There stood the old Province House, a proud old building, one of the few remains of Colonial magnificence, built in 1679 by Peter Sargent, for many years the vice-regal court of this Province, the abode of nine Provincial Governors, one after another, from a testy old Colonel of Marlborough's army down to Sir William Howe, who left it at the time of the evacuation of Boston. That might have stood behind its oak-trees on its terraces, a grand, stately old building, and would have been much handsomer, in my opinion, than our new City-hall — I suppose Mr. —¹ would have preferred the new

Hill was covered with them; Peter Faneuil's house, the giver of the hall; there was the house of Sir Harry Vane, afterwards Rev. John Cotton's house; there was Governor Bellingham's house; and these with their grounds would have made a beautiful park for the city, and we should not have had to go out five or six miles to find our park. It would have been well to have preserved them.

"There were fortifications. Some one spoke here as if there had never been any associations in this country, ex-Senator —, no other associations but the Revolutionary associations. I think there have been a great many associations, but if you come to Revolutionary associations, there was the fortification on the Common that was levelled when I was in College; there were the fortifications at the South End; there were the fortifications on Mystic River, where afterwards the convent was built, and a cordon of earthworks from Mystic River through Somerville, Cambridge, Brookline, Roxbury, ending with Dorchester Heights; memorials of the Siege of Boston and of Washington's trials. And I think a beautiful parkway could have been made and these fortifications preserved for a very small amount of money, and sentiment would have been found to have been economy in the

¹ A previous speaker, who favored the demolition of the State-house.

end. But those were the interesting monuments of my boyhood and youth.

"A monument, what is a monument? There were some rich men who thought a monument ought to be something new; they had Mr. —'s idea about it, that it ought to be something new, something in the present style. I don't know whether the dome of St. Peter's had been changed to the modern style to attract people or not! They thought this monument ought to be something new, something pretty fine, finer than the earthworks which were there. When my father took me over to see Bunker Hill, there were the earthworks; one could see the redoubt on which Prescott stood; see the breastwork; see where the rail fence ran. One could see all the way down to the Navy Yard, to Moulton's Point, where the British landed. That was something like a monument; it was not a mere *record*, which the Monument afterwards was; it was a *reminder* of the scene, and that is what a monument should be. You stood there, and all the sentiment of the battle came to you. Now, you go there, and you stand upon a hill, nicely graded and all the redoubt and breastwork filled up and erased, and you have the pleasure of seeing an Egyptian obelisk! Well, it is a matter of taste: to me the old earthworks would have been more inspiring, more suggestive, without the Egyptian obelisk. Mr. — has a different mind. It is a free country; we all have a right to our opinion.

"If you want to save the State-house, you want to save it as a matter of sentiment: it is easier now that they have built that remarkably exaggerated building behind.

"During the war, when Governor Andrew worked night and day, when war as well as peace was carried on, the State-house was sufficiently large. What they want a building seven times as large for, I don't know, unless every legislator is seven times as big as he was in those days. I was to-day guided through; I went to the farther end. I was told you were to be in No. 29. Then I came to No. 8. I could not come without a guide. What you want such a building for, I don't know; but it is built. I suppose you want it, as Mr. — says, to advertise the State; or it was wanted for some other purpose. Well, I think it is a great pity.

"A great many years ago, my father bought a house in Brookline. It was an historic house; it was, part of it, 230 years old. In that house had been born Susannah Boylston, the mother of John Adams, the first John Adams. I have a letter of John Adams's, saying that he has not been there since he was a youth and brought his mother on horseback on a pillion behind him. The carpenter told me when I wanted him to make some repairs for my father, 'I tell you, Mr. Lee, the cheapest thing you can do is to pull that house right down.' He found that there was some dry-rot in it, that there were some of the studs worn off at the bottom, and some other things; and that carpenter was of Mr. —'s opinion, that a new house was wanted; that it would *advertise* my father better than the old house. And I did not do it; I kept the old house in spite of its being "powder-posted"; I have kept it, it is now forty years, and I can say that I never go to that house, for I don't live in it, one of my sons lives in it, I never go to that house without an active sensation of pleasure. Why? Well, when you go abroad, what do you go to see? Do you go to see the *new* houses in London? Do you go to see the new Law Courts? Do you go to see that griffin that they put up where Temple Bar stood? No, you go at once, the minute you can dust your clothes, out you go to see Westminster Abbey. I have no doubt there is rot in Westminster Abbey. I have no doubt some stones have crumbled, and I think it *would* advertise London if they built a new one. But what should you think when you came to London and asked for Westminster Abbey and they should say, 'Well, you can't see the Abbey, but you can see a model of the Abbey; it was thought in the way and that we ought to have something new, something to *advertise* London, and we have taken down the Abbey'?

"Now, is it healthy? Perhaps that is one reason they took it down: took it down because it was too old and too much dry-rot in it, and they wanted something new, something up to the times, Mr. —. And the Tower, 'Well, yes, you can see the Tower, but who wants to go and see the Tower'? Why, you do, the American, who is going to pull down the State-house. You go abroad on purpose to see the Temple, the Tower and the Abbey and all the antiquities that you can find in London, not looking at anything else.

"Then some say this State-house is only a hundred years old. Governor Long found that out last year; only a hundred years old! Well, I have seen the Abbey and I have seen the Temples of Pæstum, and Augustus Cæsar stood and looked at them and knew no more about who built them than I do; but his feeling of antiquity and association was just the same as mine when looking at the Abbey.

"You want a reminder if you come to the State-house. You

don't want a new building to recall that here was the old State-house once, built by Bulfinch, and which had witnessed the first hundred years of the history of the State. It is all the history there is. Governor Long doesn't seem to think there is any history. Now, he has been one of the Governors; there have been thirty-five Governors since this building was built, and they have all been good Governors, and it is hardly to be supposed that there is *no* record, that we have had *no* history all these hundred years. There have been many interesting events. He said there had been no war, excepting the War of the Rebellion. That was rather a mistake: we had the War of 1812, which was a very distressing war, too; it robbed us of most of our property and was one that we were very averse to. We had the victories of 1812. Up through the streets marched Commodore Hull and Captain Dacre. They lived together in the Exchange Coffee-house, and came to the State-house to pay their respects to the Governor. There was the fight between the '*Chesapeake*' and '*Shannon*'; the women were witnessing from the dome with anxious eyes that terrible defeat.

"There were many events I remember: the coming of Lafayette in 1824, who was received here, as he was the next year, when he came to the laying of the corner-stone of the Bunker Hill Monument; that is something of an event. President Monroe came here in 1817; that was something of an event. There have been four or five presidents here since then.

"We come down to the Civil War. Why, he said, Governor Andrew — yes, he believed there was a war — but he thought Governor Andrew was on the steps; it was not *in* the State-house; he was on the steps; he gave the flags and he took the flags on the steps. Well, if you should be inclined to save your father's house and somebody should say to you, 'Why, I saw your father bid you good-bye in the stage-coach on the steps.' Yes, but I saw my father in the house, too. There was something done in the State-house in those long, tearful years of agony and weariness, heart-breaking, disappointment and losses; the procession of young men coming to offer themselves for service, saluting the Governor, like the gladiators the Emperor, 'We who are about to die salute you.'

Do you suppose there is no feeling connected with the rooms where the Governor sat for those four years? a man of peace called upon suddenly to prepare this State for a fearful war, and preparing it in spite of ridicule, in spite of denunciation, and preparing it so promptly that Massachusetts was the first State: the first men who were sent properly equipped and armed for the war were the men of Massachusetts. The whole world wept for Lincoln's death; are there no tears for Andrew, who fell, after the war, as much as Lincoln? He was killed by an assassin, but if he had not been, he would have died in a short time from head and heart weariness. Do you suppose Governor Andrew could have sat here those four years, night and day, for he was here much of the time night and day, working and enduring, and feeling that he had been, more or less, instrumental in bringing about the deaths of all the flower of Massachusetts, without any emotions? Was there no association? You have the association with Bunker Hill — for what? A battle of four hours. Has a battle of four years no association for this building, the agony of those four years? Men, haggard with anxiety and grief, and the mourners going about the streets from every house; Rachel weeping for her children and would not be comforted because they were not. Is there no association for this building, where the headquarters of the whole Government of the time were? It seems to me absurd.

"I should like to read a small sentence from William Morris, on this subject: 'No man who consents to the destruction of an ancient building has any right to pretend that he cares about art; or has any excuse to plead in defence of his crime against civilization and progress save sheer brutal ignorance.'

"Now I have only one word more to say. In 1870 the Commune in Paris pulled down the Tuileries. I was there the next year; I saw the destruction. They pulled down the column on the Place Vendôme, of which they had been so proud. Now the whole of France is all alive with admiration for Napoleon. They destroyed the Hôtel de Ville with its priceless treasures. What was it? The work of brutes. Now we are proposing to destroy not our Hôtel de Ville, but our State-house, and do it deliberately, in cold blood. If any of you should be hauled up for killing a person, the judge would make a distinction whether you did it in hot blood, whether you did it under provocation, or whether you did it in cold blood. If you did it in cold blood, he will hang you; if you did it in hot blood, he will let you off with imprisonment for life. So, we are to be more brutal, more culpable than those brutish Parisians who destroyed their monuments! We do it in cold blood. In this case, there is no excuse; you are doing it in cold blood."

The battle that was waged in Massachusetts over the

Bulfinch front of the State-house finds an echo in the contest which is at this moment going on over the retention or the destruction of the present City-hall¹ in Hartford, Conn. Curiously enough, this former State-house is by some said to be also the work of Charles Bulfinch, — and the cupola looks as if it might have been designed by Bulfinch, but if this is so it is curious that it is not mentioned in the autographic list of his buildings which was found amongst Bulfinch's papers. But whoever was the architect, the building, erected in 1796, is an interesting one, and as the Connecticut His-

¹ TOWN, ITHIEL. — Born in 1784. Died, 1844. In partnership with A. J. Davis he built the State-house at New Haven, and later in his career he designed the (old) State-house of Indiana and the North Carolina State-house. The City-hall (not the old State-

house) in Hartford, Conn., was also his work, and some of the Government buildings at Washington were built after his designs. He built many houses and churches in the Connecticut Valley, from Northampton to New Haven, and also in New York State.



Envoi.

IN bringing to an end his enjoyable connection with this work the editor feels obliged to confess to a regret that so important an undertaking could not have fallen to the share of some one who, besides being better fitted for the task, might have had at command both the necessary time and the equally needful capital to do thoroughly and well what has been done so imperfectly.

It is "a thousand pities" that when architects began, twenty years or so ago, to turn their attention again to the possibilities that lie in the Georgian style — when it is used with discretion and refinement — there was not in existence some such comprehensive work as this. For the lack of it and through the imperfect understanding of the style which naturally grew out of this lack the country has been endowed with a vast quantity of buildings, intended to express the spirit of "Old Colonial" work, which, because of their ill-considered proportions and vulgar overdressing with applied ornament, are too often mere caricatures of the style.

On the other hand, it is doubtful whether such a work as this could have been brought out much earlier. In a large measure it results from the following up of clues afforded by the chance observation of the ever-wandering amateur photographer, whose name is legion and whose footsteps cover every portion of the country. A score of years ago the

"kodak" and the amateur photographer were not, and all that the architect had for his guidance were such notes as he could make and such inferences as he could draw from the comparatively few examples of good work that could be found in his immediate neighborhood.

We are profoundly grateful for the large amount of assistance we have had in the way of written data, loaned photographs and drawings of measured work voluntarily placed at our service, without demand for compensation, by many different individuals.

To select for special expression of gratitude any of these appreciated coöperators is somewhat invidious, but we feel that we ought to make special acknowledgment of the kindness of the officials of the Massachusetts Institute of Technology, who placed at our service the measured drawings made by the students in their Summer School of Architecture — which acknowledgment equally signalizes our appreciation of the intelligent activity of the students who did the actual work. But beyond this, thanks are due to Mrs. Thaddeus Horton, who not only has contributed several interesting papers on Southern work and has placed at our service a large collection of photographs of Southern buildings, but has also secured valuable material through the use of her own camera.

WM. ROTCH WARE.



The Vanderveer House, Flatbush, L. I.

General Index of Text and Illustrations.

VOLUME III.

Chronology of American Buildings.¹



SEVENTEENTH CENTURY.

1623 McIntire Garrison, York, Me.	1679 Province House, Boston, Mass.	1683 Jenkins House, Edisto Island, S. C.	1698 Trinity, Old Swedes, Church, Wilmington, Del.
1653 Jail, York, Me.	168- Sleepy Hollow Church, Tarry- town, N. Y.		

EIGHTEENTH CENTURY.

1705 Immanuel Church, New Castle, Del.	1742 Gemeinhaus, Bethlehem, Pa.	1759 Vandenheuvel House, New York, N. Y.	1783 Town-hall, Newport, R. I.
1711 Goose Creek [St. James's] Church, S. C.	1744 Presbyterian Church, Newark, N. J.	1760 Christ (Swedes) Church, Upper Merion, Pa.	1785 Horry House, Charleston, S. C.
1714 "Mulberry Castle," Cooper River, S. C.	St. John's College, Annapolis, Md.	1763 Pompion Hill Chapel, near Charleston, S. C.	Nichols Stable, Salem, Mass.
1725 Mansion House, Wilmington, N. C.	1745 "Old Trappe," Collegeville, Pa.	1765 Bull-Pringle [Miles Brewton] House, Charleston, S. C.	Russell, Nath'l, House, Charles- ton, S. C.
1726 Trinity Church, Newport, R. I.	1746 First Seminary, Bethlehem, Pa.	1767 Christ Church, Alexandria, Va.	1786 Brown-Gammell House, Provi- dence, R. I.
1727 St. Bartholomew's Church, Phila- delphia, Pa.	1750 Heyward, Nath'l, House, Charleston, S. C.	St. Stephen's Church, Santee, S. C.	1787 "Westover," on the James, Va.
1728 "Stenton," near Philadelphia, Pa.	175- St. Paul's Church, Halifax, N. S.	1768 Wamboro [St. James's] Church, Santee, S. C.	1789 "Concord," near Natchez, Miss.
1730 "Red Lion" Tavern, Philadel- phia Co., Pa.	1750-1805 King Manor House, Jamaica, L. I.	Widows' House, Bethlehem, Pa.	1790 Duncan House, Paris, Ky. The Major.
1734 Ursuline Convent, New Orleans, La.	1751 Moravian Chapel, Bethlehem, Pa.	1769 Pohick Church, Va.	"Oatlands," Loudon Co., Va.
1736 St. Paul's Church, Edenton, S. C.	1752 St. Michael's Church, Charleston, S. C.	1770 "Woodlands," Philadelphia, Pa.	Count Rumford's House, Woburn, Mass.
1737 "Westover," on the James River, Va.	1753 Hite House, Winchester, Va.	1772 "Monticello," near Charlotte- ville, Va.	1795 "Federal Hill," Bardstown, Ky.
1740 "Drayton Hall," Ashley River, S. C.	1754 Day, Josiah, House, West Springfield, Mass.	1774 First Baptist Church, Providence, R. I.	"Montpelier," Va.
Paxtang Church, Harrisburg, Pa.	1755 Old Dutch Church, Halifax, N. S.	First Presbyterian Church, New- ark, N. J.	1796 City Hall, Hartford, Conn.
	1758 "Mount Airy," on the Rappa- hannock, Va.	1780 Gibbes [Drayton] House, Charleston, S. C.	1798 Massachusetts State-house, Boston.

NINETEENTH CENTURY.

1801 Government House, Halifax, N. S.	1811 Province Building, Halifax, N. S.	1818 Holmes House, Charleston, S. C.	1828 Government House, Fredericton, N. B.
1802 "Arlington," Va.	Flynn's Presbyterian Church, Charleston, S. C.	1820 Ancrum House, Charleston, S. C.	1830 De Saussure House, Charleston, S. C.
1803 Moravian Church, Bethlehem, Pa.	1815 Cainhoy Church, near Charles- ton, S. C.	Bulloch House, Rosewell, Ga.	"Edgewood," near Edgefield, S. C.
Waterman House, Duxbury, Mass.	Owens House, Savannah, Ga.	Hansell House, Rosewell, Ga.	"Hermitage, The," on the Sa- vannah River, Ga.
1805 Trinity Church, Newark, N. J.	Scarborough House, Savannah, Ga.	1825 St. Mary's Male Academy, Nor- folk, Va.	1836 St. Philip's Church, Charleston, S. C.
1810 Witte House, Charleston, S. C.	Telfair Art Gallery, Savannah, Ga.	Typical House, Charleston, S. C.	
Belvedere Farmhouse, Cooper River, S. C.	1818 Bulloch House, Savannah, Ga.	1826 University of Virginia, Char- lottesville, Va.	1838 Christ Church, Savannah, Ga.

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Bull-Pringle [Brewton] House, Charleston, S. C., 1765	Government House, Fredericton, N. B., 1828	Paxtang Church, Harrisburg, Pa., 1740	Town-hall, Newport, R. I., 1783
Bulloch House, Rosewell, Ga., 1820	Government House, Halifax, N. S., 1801	Peirce, D. H., House, Portsmouth, N. H., 1799	Trinity Church, Newark, N. J., 1805
" " Savannah, Ga., 1818	Hansell House, Rosewell, Ga., 1820	Pohick Church, near Alexandria, Va., 1769	" " Newport, R. I., 1726
Cainhoy Church, near Charleston, S. C., 1815	"Hermitage. The," on the Savannah River, Ga., 1820	Pompion Hill Chapel, near Charleston, S. C., 1763	" [Old Swedes] Church, Wilmington, Del., 1698
Capen House, Binghamton, N. Y., 1810	Heyward, Nath'l, House, Charleston, S. C., 1750	Presbyterian Church, Newark, N. J., 1744	Typical House, Charleston, S. C., 1825
Christ Church, Alexandria, Va., 1767	Hite House, Winchester, Va., 1753	Province Building, Halifax, N. S., 1811	University of Virginia, Charlottesville, Va., 1826
" " Savannah, Ga., 1838	Holmes House, Charleston, S. C., 1818	" House, Boston, 1679	Ursuline Convent, New Orleans, La., 1734
" (Swedes) Church, Upper Merion, Pa., 1760	Horry House, Charleston, S. C., 1785	"Red Lion" Tavern, Philadelphia, Pa., 1730	Vandenheuvcl House, New York, N. Y., 1759
City-hall, Hartford, Conn., 1796	Immanuel Church, New Castle, Del., 1705	Rumford House, Woburn, Mass., 1790	Wamboro [St. James's] Church, Santee, S. C., 1768
"Concord," near Natchez, Miss., 1789	Jail, York, Me., 1653	Russell, Nath'l., House, Charleston, S. C., 1785	Waterman House, Duxbury, Mass., 1803
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